The Unesco Courier

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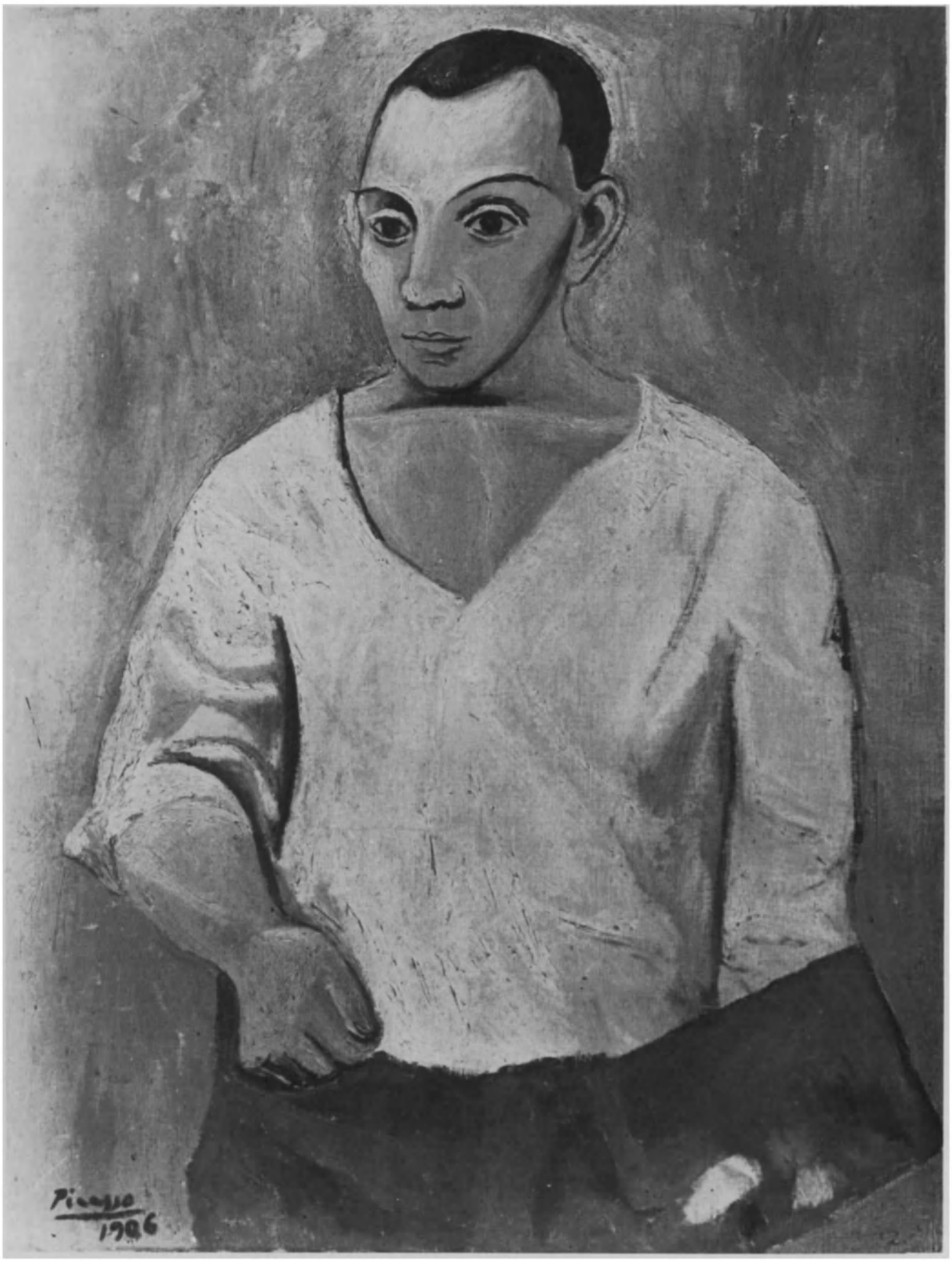
Picasso



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Self-Portrait with a Palette

In autumn 1906, when he painted this *Self-Portrait with a Palette*, Picasso was 25 years old. The "Rose Period" was behind him and he was preparing for the major breakthrough that would lead to *Les Demoiselles d'Avignon* (see second colour page) and Cubism, and would trigger off the 20th century's first radical new movement in the visual arts. The self-portrait already contains a foretaste of the world of the *Demoiselles*, the great canvas he would begin a few months later. (Note the similarity between the head of the self-portrait and the heads of the two women in the centre of the later painting). Schematization and deformation can already be discerned in the small, mask-like head, the powerful torso, and the simplicity of colour and line. The portrait also has something of the Romanesque (Picasso had just returned to Paris from the Catalonian Pyrenees, where vigorous examples of Romanesque art abound). The face, with its expression of serenity and concentration, seems to reflect the self-confidence and determination of an artist poised on the brink of a boundless future, all his faculties alert for discovery and combat.

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Cover

Seated Woman **(Marie-Thérèse Walter) 1937. Oil on canvas, 100 × 81 cm. During the 1930s and 1940s, Picasso painted many portraits of women, most of them of three of the women who shared his life over this period—Marie-Thérèse Walter, Dora Maar and Françoise Gilot. In many of these portraits he used the characteristic device of placing two eyes on the same side of the face seen in profile. Unnatural as our cover portrait may seem at first glance, it nevertheless bears a profound resemblance to its model, Marie-Thérèse Walter, here transformed by the genius of Picasso into the personification of delicacy and tenderness.**

Photo Réunion des Musées Nationaux © SPADEM 1980, Paris.
Musée Picasso, Paris

Few men have achieved such renown or have made such an impact on the twentieth century and its art as Pablo Picasso, who was born almost a hundred years ago, on 25 October 1881, at Málaga in southern Spain.
His life was long and prolific. When he died in 1973 at the age of 91 he had produced some 20,000 paintings, engravings, sculptures, drawings, constructions and collages. But he was remarkable not only for the prodigious volume and variety of his output; perhaps no other artist of modern times has responded so intensely and so imaginatively to events, to the changing conditions and challenges of this century.
Although after his early years in Málaga, Madrid and Barcelona Picasso moved to France where he spent three-quarters of his life, he always remained in his habits, his temperament and his outlook fundamentally Spanish (perhaps the greatest genius his country has produced since Goya). And yet his art achieved a universal significance, as an expression of the triumphs and tragedies, the vitality and the restless searchings of twentieth century man. It was nourished by many tributaries from the past, including the work of his great Spanish predecessors and the painters of the late nineteenth century. At the same time, Picasso absorbed many lessons from art outside the classical, European tradition—archaic Iberian art, the art of Black Africa. His vast work reveals not only its creator's sensitivity to wider issues and to purely artistic problems, it also tells much about Picasso the man. It is a compelling personal record of his everyday life, his moods, his rages, and his dilemmas. From beginning to end this man of unflagging creative vitality embodied many paradoxes and contradictions, both in his life and in his art, yet he was never false to himself or to his inspiration. One distinguishing quality of this revolutionary, iconoclastic artist was, for instance, the way in which he constantly

The dawn of greatness

'Had he produced nothing after 1907, Picasso would still have been one of the great masters of 20th century art'

by Vitali A. Suslov

AMIDST the kaleidoscopic searchings of the young Picasso, the canvases of his Blue and Rose Periods stand out as remarkable examples of purity of artistic thought. They are infused with humanistic ideals, not yet eroded by the poison of scepticism, and imbued with a belief in man. They are marked, too, by the nobility of pure artistic achievement.

The Hermitage Museum in Leningrad and the Pushkin State Museum of Fine Arts in Moscow contain a number of magnificent early works which are broadly representative of Picasso's artistic strivings during those early years.

Only works produced during the first fifteen years or so of Picasso's creative activity are represented in Soviet collections. They reveal nonetheless all the complexity and paradoxicality of Picasso's art with its sudden and mercurial shifts of imagery, manners and style. This limited space of time embraced his Blue, Rose and "Negro" Periods, it witnessed his explorations in Cubism, his passion for *collages*, his experiments in abstraction.

The beginning of the Blue Period is customarily associated with Picasso's second trip to Paris, in 1901. On his return to Barcelona around Christmas of that year, he brought back with him some finished and unfinished works which were quite different in style from anything he had done before. Art is born of melancholy, he now told his friends. His paintings were filled with the blue world of taciturn solitude, the world of the outcasts of society—the sick, the poor, the crippled, the old.

Picasso already had a predilection for the paradoxical, the unexpected and the discordant. The years 1900-1901 are usually referred to as the "Lautrec" and "Steinlen" period to describe the influence of these two Parisian artists on Picasso's work. And yet it was during this second trip to Paris, where he spent a full eight months, that Picasso made a complete break with Parisian contemporary art. In substance, form and mood, his Blue Period was strongly inspired by the Spanish tradition.

The new trend can be clearly seen in two paintings of the period, *The Absinth Drinker* (1901) in the Hermitage, and *The Embrace* (1900) in the Pushkin State Museum of Fine Arts. Both stand on the threshold of the Blue Period, anticipating many of its themes and concluding a whole period of experimentation in which Picasso was moving towards the attainment of his own artistic truth.

By the time he was fifteen, Picasso was already an accomplished "academic" artist. Driven by an irrepressible desire for innovation, he now set out in search of his own path amidst the tangled web of trends and schools that characterized European art at the turn of the century. In pursuit of this goal, he revealed one remarkable facet of his talent—the ability to assimilate and master a variety of artistic trends and styles.

The Embrace (opposite page) and *The Absinth Drinker* (page 6) date from this period when Picasso encountered the work of the Paris School at first hand. The former is highly reminiscent of Steinlen—the subject-matter, the down-to-earth nature of the characters, the rather thick application of colour. An exhibition of Steinlen's work then showing in Paris provided Picasso with a wealth of material.

It was in Paris that Picasso saw for the first time some of Van Gogh's paintings in the gallery of the picture dealer Ambroise Vollard. They were, he admitted later, a revelation to him. *The Embrace* is marked with a morbid tension, an aura of tragedy, and was unquestionably inspired by Picasso's own encounter with the tragic art of Van Gogh. Despite an element of ambiguity in the scene, Picasso was trying to give shape to an idea that he would develop later: by drawing together in friendship people can shield themselves from adversity and the hostility of the outside world.

In *The Absinth Drinker* Picasso was inspired by Toulouse-Lautrec's scenes of Paris café life, with their melancholic irony and sharply defined compositional structure. The influence of Gauguin is apparent in Picasso's colour scheme, whose laconism and inventiveness are suggestive of the French painter's palette. But Picasso injects his own dramatic tone into the picture's fabric. The private world of solitude unfolds before our eyes. We see a woman sitting in a café; she is frozen in a state of torpor, cut off from everything and everyone around her, lost in her own world of thoughts and memories. And yet there is a flicker of hope in the image of this forlorn soul. The artist believes in the strength of the human spirit.

The Embrace and *The Absinth Drinker* still reveal the influence of other masters, but the young Picasso was already beginning to speak with his own voice. The things that troubled and tormented him now demanded other artistic solutions. He had slaked his early passions.

Paradoxically, as we have seen, it was in Paris that Picasso came to this realization and in Paris that his Blue Period, the purely Spanish period of his art, began. The fact

returned to tradition, confronting time and again the work of the great painters of the past. Another seeming paradox: while he relished life and loved the human body with an ogrish vitality, his depictions of the body are characterized by brutal distortions of an expressive power unmatched in Western art. Expression is everything! his work seems to proclaim. For Picasso life and art were one.

This issue of the **Unesco Courier** *is devoted to this inexhaustible, contradictory, astonishing creative genius. It fulfils a mandate from Unesco's General Conference which, meeting at Belgrade in October-November 1980, noted the "great universal contribution made to culture and the arts" by Picasso, and called on Unesco and its Member States to commemorate the centenary of his birth through various activities including the publication of a special issue of the* **Unesco Courier.**

Young Girl on a Ball, **1905. Oil on canvas, 147×95 cm.**

that he now turned his talent to the depiction of poverty, suffering and black despair is often attributed to the conditions of his life during his second trip to the French capital in 1901 and to the tragic death by suicide of his friend Casagemas, a poet and painter. But although it is true that Picasso was living in extreme poverty at that time, the springs that fed the Blue Period ran deeper and wider.

They are to be found in the social climate of the period, in the atmosphere of life in Barcelona and in the outlook of Picasso himself in those days. Barcelona was a centre of revolutionary and anarchist ideas, reflecting the harsh contrasts and the poverty that were features of Spanish life at that time. All this had an impact on Barcelona life with its impassioned discussions in clubs, cafés and meetings. One of these cafés, the *Els Quatre Gats*, had become a popular meeting place for artists and writers since it had opened in 1897. It was in this semi-Bohemian atmosphere, where the spirit of freedom and independence prevailed and where compassion for "the insulted and the injured" had been elevated to the status of a moral principle, that the young Picasso developed his fundamental attitudes towards life.

As for Paris, it not only gave Picasso a multitude of new artistic impressions, it also laid bare in all its ugliness the amorality of modern society, characterized by the egoism of the "haves" and the bleak existence of the "have-nots". With the cool detachment of the truly great artist, the twenty-year-old Picasso focussed his attention on the city's poor. He visited hospitals, asylums, and doss-houses, and found there the heroes of his paintings—beggars,

The Embrace, **1900. Oil on cardboard, 51.2×55.3 cm.**

Photos © SPADEM 1980, Paris. The Pushkin State Museum of Fine Arts, Moscow

cripples, vagabonds, the derelicts and the outcasts of society. It was more than sentimental compassion that he sought to express in his paintings. The blue world of silence that envelops his subjects is not merely a symbol of suffering and misery; it is also the world of proud solitude and moral purity.

Two Sisters (colour page 7), which is now a part of the Hermitage collection, was one of the first works of the Blue Period. In it, as in other works of that time, he looked back to certain traditions of medieval art. He was attracted by the Gothic, especially Gothic sculpture and the spiritual expressiveness of its forms. During this period Picasso also drew close to the tradition of Spanish art. He visited Toledo where he "discovered" El Greco; shortly before, he had come upon Luis de Morales in the Prado in Madrid. In their works he found a psychological expressiveness, a symbolic use of colour, sharply delineated forms, and an ennobling spirituality of figures, all of which were in harmony with his current mood and artistic experiments. It was probably in the natural order of things that Picasso first felt impelled to steep himself in French art and reinterpret it before returning to his native sources and trying to resurrect the ancient Spanish tradition.

Two Sisters is, in all respects, highly representative of the Blue Period. Picasso constructed his picture in the manner of a bas-relief, striving for a balance in the fusion of the figures of two women set against a blue abstract background. In the two timidly inclined, almost embracing figures can be seen the melancholy of suffering, silent acquiescence, unspoken affection and all-forgivingness. If a musical analogy is permissible here, it is a Requiem that comes to mind. The cares of everyday life, the troubles and misfortunes of the earthly world pale before the grandeur of the eternal, of the universal. It is not surprising that *Two Sisters* has been likened to the New Testament parable of Mary and Elizabeth.

In the polyphonic construction of *Two Sisters*, the theme of the friendship of two beings as a safeguard against the misfortunes of life and the hostility of the world is heard once again. It would occupy an increasingly prominent place in Picasso's later work.

Another typical Blue Period picture in Soviet collections is *The Old Jew* (illustration page 10). It belongs to the series of works whose subjects are beggars, blind men and cripples. Here the artist seems to be pointing an accusing finger at the world of the prosperous and the complacent, the moneybags and the philistines. Picasso wanted to see his heroes as bearers of truths hidden from the grasp of ordinary men and accessible only to man's inner vision and inner life. It was no accident that most of the subjects of the Blue Period seem to be sightless and faceless. They live in their own internal world, their slender nervous "Gothic" fingers do not recognize the external form of objects, they grasp their secret inner meaning.

In the spring of 1904 Picasso settled for good in the French capital, in Montmartre. With his move to Paris, his Blue Period came to an end. Delicate tones of pink now began to pervade the monochromatic blue of his canvases, soon becoming their dominant hue. Thus began the "Rose Period". But much more than a simple change of colour was involved in Picasso's new departure. This period is also sometimes called his Circus Period, a description that more aptly conveys its content. For Picasso's canvases now entered an entirely new world, the world of wandering actors and circus performers.

There is no single explanation for this turning point in Picasso's work. Many factors were involved, including the versatility of his effervescent talent, the conditions of his life and the influence of his surroundings. Barcelona had ceased to be a source of artistic stimulation and the theme of the lower depths of society was spent. A new ethic inspired him—he viewed the future with hope and was imbued with faith in man. The loyal Fernande Olivier went to live with him in his studio. Among his new friends were such outstanding figures as the poets André Salmon and Guillaume Apollinaire. It is worth noting in passing that by this time Picasso had read widely in modern French and Spanish literature and had even taken an interest in Russian literature (Turgenev, Gorky).

His Parisian friends introduced him into the literary circles of the city and drew him into the Bohemian life of the artists and poets of Montmartre with its romanticism, its materially uncertain but congenial atmosphere where everyone was always ready to lend a helping hand to everyone else. It was undoubtedly Salmon and Apollinaire who fired Picasso's interest in the circus: at

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Below, *The Absinth Drinker* or *The Aperitif*, Paris, 1901. Oil on canvas, 73×54 cm.

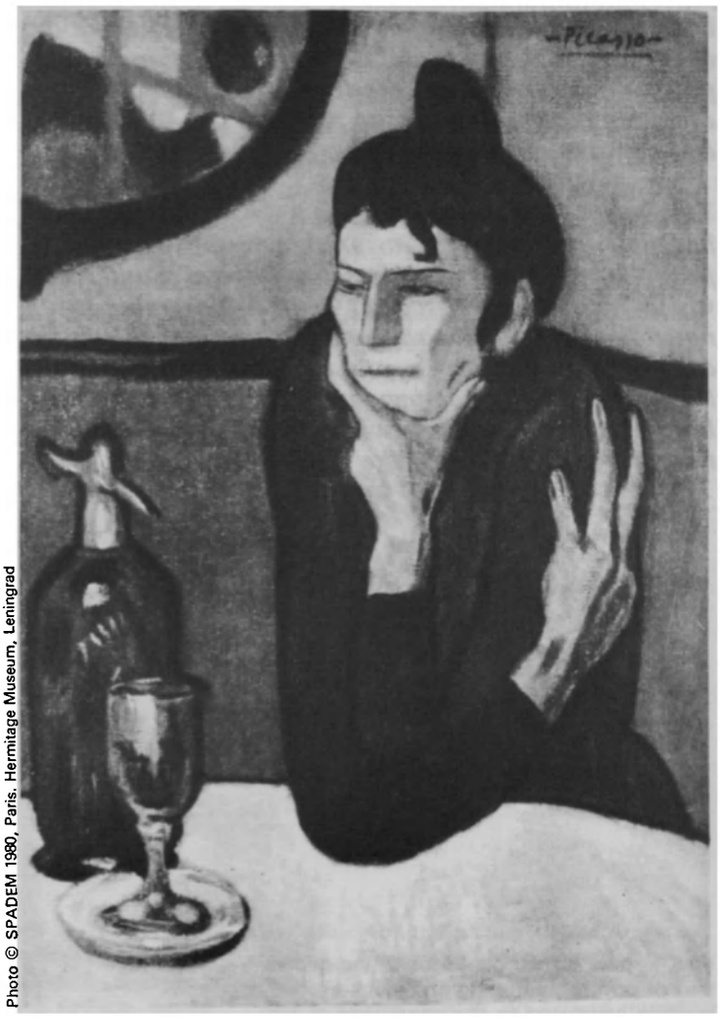


Photo © SPADEM 1980, Paris. Hermitage Museum, Leningrad

Colour page

Top left: *Two Sisters*, 1902. Oil on canvas, 152×100 cm. One of the best-known works Picasso painted in Barcelona during his "Blue Period", it is now in the Hermitage Museum, Leningrad. Top right: *The Acrobat's Family with a Monkey*, Paris, spring 1905. Gouache, watercolour, pastel and Indian ink on cardboard, 104×75 cm. (Göteborgs Konstmuseum, Göteborg, Sweden). Harlequins, acrobats and circus mountebanks were among Picasso's favourite subjects during the "Rose Period" (see article page 4). Bottom: *Factory at Horta*, 1909. Oil on canvas, 53×60 cm. Picasso spent the summer of 1909, right at the beginning of the Cubist movement, at the little Spanish village of Horta de San Juan in the Ebro valley. Cubist techniques are already strongly apparent in the landscapes he painted at Horta: the reduction of space into geometric volumes, the breakdown of objects into basic shapes such as cubes, and the rejection of traditional perspective.
In the words of Guillaume Apollinaire, an *avant-garde* poet and a close friend of Picasso, who was the first to attempt to define the Cubist aesthetic: "The striking geometric aspect of the first Cubist paintings is due to the fact that in them the essential reality is expressed with great purity and that all visual superfluities are eliminated. Expressing this 'conceived reality' the artist is able to achieve a cubed, three-dimensional effect."

Photo Giraudon © SPADEM 1980 Paris. Hermitage Museum, Leningrad
Photo © SPADEM 1980 Paris. Hermitage Museum, Leningrad Photo © SPADEM 1980 Paris. Konstmuseum of Göteborg, Sweden

CONTINUED FROM PAGE 6

the beginning of 1905, the three friends became regular attenders at the Médrano Circus.

Not that the circus and circus performances became the subjects of Picasso's works. What interested him was the performer, the circus artist as a creative personality, the classic members of a travelling troupe—the acrobats, the clowns, the harlequins. They are usually depicted outside the ring, in everyday life, in their families; on rare occasions, they are shown rehearsing. They are always dressed in their circus costumes, which sets them off from other members of the human family.

For Picasso, a travelling troupe of actors was a fraternity of free spirits, bound by ties of deep affection, leaving no place for self-seeking or duplicity. Together they shared their good luck and misfortunes. And Picasso felt himself to be a part of this world. In *The Harlequin with a Glass,* we see him dressed as a harlequin, seated pensively at the bar among the habitués of a café. A harlequin or jester he may be, but it is he who senses the drama of life and feels the brunt of the days to come.

Picasso keenly, even morbidly, felt life's contradictions and the conflicts of his times. He realized how fragile and illusory was the world of his clowns and mountebanks, lost as it was in the confusion of the vast real world. The artist's anxiety was reflected in the sadness and weariness delicately imprinted on the face of his heroes. His major Rose Period compositions, *Travelling Actors* and *Actors at Halt,* graphically convey a mood of great uncertainty and anxious anticipation.

For Picasso, happiness and harmony were attainable only in the bosom of the family. In a series of works which may be classified under the general title of "The Harlequin's Family", he developed his own version of the Holy Family, where the warmth of love and the tenderness inspired by love for children provided a haven from the harsh realities of life.

Another leitmotif of Picasso's early works was faith in the goodness of human nature. This became the dominant theme of the Rose Period, in an affirmation of belief in friendship between two creatures in which one who is strong and experienced protects and succours another who is weak and defenceless. It may be the friendship between an old, worldly-wise clown and a callow youth; between a robust athlete and a delicate young girl acrobat; between a man and an animal, as in *Boy Leading a Horse* (illustration page 10).

The Young Boy with a Dog (in the Hermitage) belongs to this period. It is painted in soft, warm, pink tones with the simplicity and sobriety of form that characterized his work between 1905 and 1906.

Another important work of the Rose Period in Soviet collections (in the Pushkin Museum of Fine Arts) is the *Young Girl on a Ball* (illustration page 5). It provides a brilliant example of Picasso's verve. The composition and rhythmical structure of the picture is built on the creative juxtaposition of contrast and balance, which ensures the dramatic unity of the whole: a powerful athlete and a frail young girl, a massive block and a slippery ball; the solid, thickset figure of a man sitting on the block and the slender wisp of a girl swaying like a straw in the wind. Take away a single element from the picture and the whole edifice crumbles: without the athlete, the girl loses her balance; without her precarious instability the athlete collapses under his own massive weight.

The *Young Girl on a Ball* is full of associations and metaphors. The figures of the girl and the athlete, in their contrasts and convergences, conjure up associations of the unity and contrariety of the various principles existing in nature, life and man. The picture also evokes other associations that go back to the symbolism of the Middle Ages. The athlete is reminiscent of the allegory of Valour; the young girl on a ball, of that of Fortune.

The picture foreshadows a new trend in Picasso's artistic thought—his interest in classical simplicity of line, symmetry and internal harmony. Painted at the close of 1905, *Young Girl on a Ball* lies at the source of his first Classical Period when he became absorbed in the art of antiquity, especially Greek painted vases.

Nothing was more natural for him than to turn to clear-cut, harmoniously pure and vigorous pictorial forms, motivated as he was by a belief in the goodness and rationality of man. This explains the flawless perfection of the physiques of the young boys and girls portrayed in his works of 1906. Nude, strapping youths spring forth from the canvas, giving expression to the artist's vision of an jdeal world in which people are free and proud.

No sooner had Picasso struck out on this new path than he abruptly abandoned it. It was as if his strength had failed him, his faith waned and disillusionment set in. On his return to Paris in the autumn of 1906 after spending the summer in the Spanish village of Gósol, he began painting *Les Demoiselles d'Avignon;* he completed it the following year.

It marked the emergence of a new and different Picasso. He seemed to have begun his descent into the primeval chaos of the dawn of creation, where good was indistinguishable from evil, and ugliness from beauty. It is doubtful that Picasso himself knew where he was heading at the time; he was carried away by an irrepressible and all-consuming passion to discover the truth, the passion of the experimenter in search of a mode of pictorial expression in keeping with his times.

Regardless of the attempts that have been made to differentiate the "real" Picasso from the "unreal" Picasso of the Blue and Rose Periods, it was during those early years that the fundamental ethical principles of his art, his moral criteria, his humanistic ideals and the major themes of his works took shape. When all is said and done, had Picasso produced nothing after the year 1907, he would have still been one of the great masters of the art of the twentieth century. ■

Colour page

Les Demoiselles d'Avignon **(literally "the Young Ladies of Avignon"), Paris, spring-summer 1907. Oil on canvas, 244 × 233 cm. With *Guernica,* this is Picasso's most famous work. The title was not the artist's own; it was invented later by his friend the French writer André Salmon, in a joking allusion to the denizens of a notorious street in Barcelona, the *Carrer de Avinyó* (Avignon Street). The painting was not exhibited until 1937, and was only reproduced for the first time in 1925. But while hidden from the public gaze, it exercised a compulsive fascination on those who had an opportunity to see it and acquired a legendary reputation. In painting it, Picasso made the decisive step which would lead to Cubism, the first great revolution in 20th-century art. From then on, in complete mastery of his talents, he drew at will from the past whatever could be used to serve his own creative purposes. Among the influences and sources of inspiration which meet in *Les Demoiselles,* specialists have drawn attention to that of archaic Spanish (Iberian) sculpture, with its ruthless deformation of the face. (While working on *Les Demoiselles* Picasso had two Iberian sculptures in his studio). Also discernible are certain features typical of the *Fauve* ("Wild Beast") movement, which Picasso may have borrowed from leaders of Fauvism, his friends Matisse and Derain. Some writers have also stressed the influence—particularly in the two heads at right of painting—of the African masks Picasso saw in 1907 at the Trocadero ethnographic museum (see article page 29). *Les Demoiselles d'Avignon* initiated a new kind of pictorial representation. In it the forms have been disrupted and then reassembled according to an angular, oblique structure which confounds all the tenets of naturalism. The faces do not claim to be naturalistic likenesses; they have become signs or symbols of faces. With *Les Demoiselles* Picasso demolished centuries-old traditions and conventions, and created an image that epitomized modernity. In spite of the apparently trivial subject which initially inspired it, *Les Demoiselles d'Avignon* was a prophetic work, far ahead of its time.**

Photo Giraudon © SPADEM 1980, Paris The Museum of Modern Art, New York. Lillie P. Bliss Bequest

VITALI ALEXANDROVICH SUSLOV, *Soviet art historian, is deputy director of the Hermitage Museum, Leningrad, and Vice-President of the International Council of Museums (ICOM). A specialist in the history of the art of Russia and Western Europe in the late 19th and early 20th century, and in questions of museology, he is the author of many published works.*

Picasso, Perception and Blindness

Photo Ricardo Canals © SNARK International, Paris

Photo © SPADEM 1980. The Pushkin State Museum of Fine Arts, Moscow

The allegory of the blind man, as Sir Roland Penrose has pointed out, "pursued Picasso throughout life as though reproaching him for his unique gift of vision". It is especially prominent in the work of his early years as a painter in Barcelona, where he found many models for his studies of the blind and produced such moving paintings as *Celestina* (below left), and *The Old Jew* (above right) in which the boy's keen dark eyes contrast so strongly with the dead eyes of the old man (see also drawing with blind Minotaur, page 36). For Picasso, *seeing* an object was not enough; other faculties of the mind, the "inner eye" of the imagination, had to be brought into play if perception was to lead to true understanding.

Boy Leading a Horse (below right) has been viewed as an expression of this Picassian metaphor of the artist endowed with "inner sight", a magician and guide with magnetic powers. Above, Picasso photographed in 1904 in the Bateau-Lavoir, the Montmartre building inhabited by painters and poets where he had a studio.

The Old Jew, Barcelona, 1903. Oil on canvas, 125×92 cm. *Celestina* or *The One-Eyed Woman,* Barcelona, 1903. Oil on canvas, 81×60 cm. *Boy Leading a Horse,* Paris, 1906. Oil on canvas 220.3×130.6 cm.

Photo Giraudon © SPADEM 1980, Paris. Private Collection

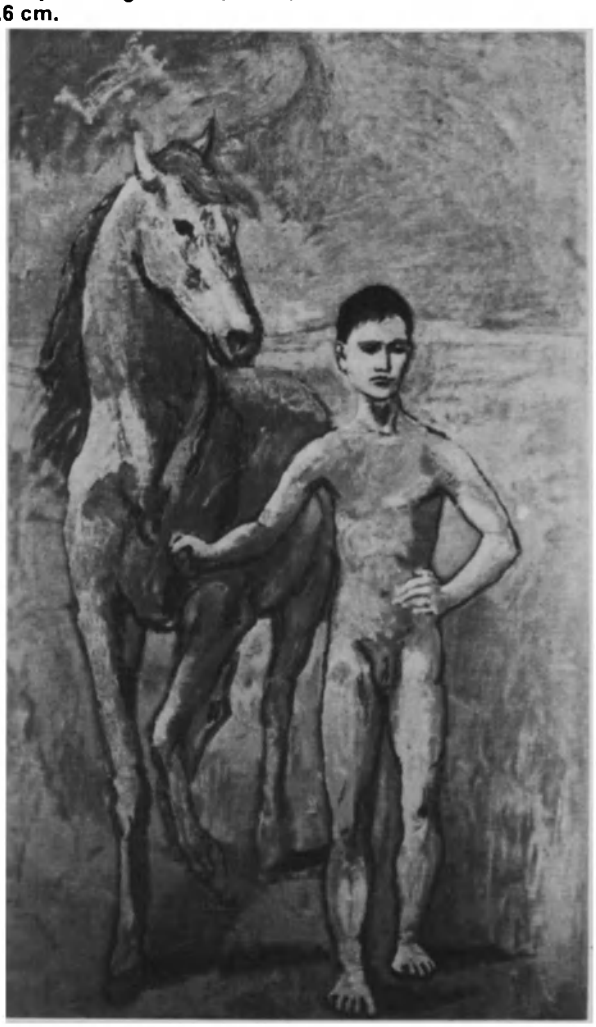


Photo © SPADEM 1980. Paris. The Museum of Modern Art, New York. Gift of William S. Paley

The man and his work : a chronological guide

by Rosa María Subirana

Early years

25 October 1881: Pablo Ruiz Picasso born at Málaga in southern Spain, the son of José Ruiz Blasco and María Picasso López. Don José, a painter, teaches drawing at the School of Fine Arts and Crafts. Eager to emulate his father, Picasso when very young produces drawings remarkable for their sureness of line and extraordinary powers of observation.

1891: The family moves to La Coruna on the Atlantic coast, settling there for four years. Pablo's career as a painter begins in earnest. His gifts are so astonishing, his accomplishment is so great that, according to a story told by Picasso in adult life, his father was so overwhelmed by the superiority of his son's talent that he gave him his own palette and brushes and declared that he would never paint again.

1895: Don José obtains a teaching post at Barcelona. That spring the family visits Málaga, stopping at Madrid where Pablo sees for the first time paintings by the great masters in the Prado Museum. Although under age, Pablo enrolls at the Barcelona School of Fine Arts (popularly called La Lonja). Makes friends with Catalan fellow artists including Manuel Pallarès and Josep Cardona. Notable works from this period are *The First Communion* (1896) and *Science and Charity* (1897). Each is rigorously "academic" but shows the artist's wonderful precocity.

1897: The family sends Picasso to study at the Royal Academy of San Fernando in Madrid, but he spends his time wandering through the city streets and visiting the Prado.

June 1898: Visits Horta, in the Ebro valley, a place which will be of great significance in his work. On his return, settles in Barcelona. He soon feels at home in the city where he frequents the modernist café *Els Quatre Gats,* a focus for the most advanced artistic and intellectual trends of the time.

February 1900: Holds his first exhibition, at *Els Quatre Gats,* showing drawings and sketches of his friends.

October: Picasso and his friend Casagemas leave for Paris. Picasso encounters the latest developments in art through the works of Toulouse-Lautrec, Degas, Cézanne, Van Gogh, Bonnard... The results of the first visit to Paris include *The Blue Dancer* and *Le Moulin de la Galette.*

The Blue Period

December 1900: Picasso leaves Paris for Barcelona and then Málaga.

January 1901: Back in Madrid, he founds the review *Arte Joven* with a Catalan friend. Returns to Barcelona at the year's end. The style of his work changes. This is the beginning of the "Blue Period", during which blue is the dominant colour in his paintings of the poor and underprivileged.

Autumn 1902: After a brief visit to Paris, Picasso again returns to Barcelona. Blue begins to dominate in the works inspired by the death of his friend Casagemas, culminating in *La Vie*, which he painted in 1903 together with *The Abandoned, Celestina* and *The Old Guitarist*. (For this period see article page 4).

Montmartre and the Rose Period

April 1904: Picasso leaves Barcelona for good and settles in Paris. Moves into the famous *Bateau-Lavoir* ("Laundry Barge") building in Montmartre. That autumn meets Fernande Olivier with whom he will share his life until 1911. Pink colours begin to dominate his work during what has been labelled the "Rose Period". The subjects also change: Picasso turns from painting the poor and destitute and finds inspiration in circus performers (harlequins, acrobats, tumblers). Outstanding works from this period are: *The Family of Saltimbanques, The Death of Harlequin* and *Family of Acrobats with Monkey* (all painted in 1905). (See article page 4).

Les Demoiselles d'Avignon and Cubism

1906-1907: Picasso's painting undergoes a fundamental change. The *Portrait of Gertrude Stein* displays an intensification of formal elements. The *Self-Portrait with a Palette* of 1906 is treated along the same lines (see page 2).

1907: After many preparatory sketches and studies, produces *Les Demoiselles d'Avignon*, a transitional painting of major importance, in which Picasso concentrates on the essential formal elements, the structure, of the object. This is the starting point of Cubism. (See article page 13).
Picasso meets Georges Braque with whom he collaborates in founding and developing Cubism. Inspired by the work of Cézanne, Picasso paints still-lifes in which the forms are simplified and geometric.

From 1909, Picasso explores the possibilities of Cubism in increasing depth. This stage has been called *analytical Cubism* to distinguish it from *synthetic Cubism* which came later (See article page 20).

Spring 1909: Picasso returns to Horta where he paints his first Cubist landscapes (see colour page 7). Applies the Cubist approach to portraits in which the image is broken up into a disjointed series of planes. Examples include *Head of a Woman* (1909) and the 1910 portraits of his friends and dealers Kahnweiler, Vollard (colour page 26), and Uhde.

During the period of *synthetic Cubism* Picasso abandons the fragmentation of volumes and introduces plain colours and elemental forms.

Winter 1912: Makes his first *collage* using pieces of paper and newspaper cuttings. Notable works from this period are *Portrait of a Young Girl* and *Playing Cards, Glasses and Rum Bottle (Vive la France).*

1914: The outbreak of the First World War finds Picasso in Avignon with Eva Gouel, Fernande Olivier's successor as his companion. He returns to Paris in late October.

Theatre and the Classical Period

1916: The young French writer Jean Cocteau persuades Picasso to collaborate with him and Erik Satie in a production for Serge Diaghilev's *Ballets Russes.* Picasso designs the drop curtain, decor and costumes for the ballet, *Parade.*

1918: Marries Olga Koklova, a ballerina with the *Ballets Russes.* A son, Paulo, is born to the couple in 1921. During this period Picasso produces a series of "sculptural paintings" strongly marked with classicism. Most representative work in this new style is *Three Women at the Spring*, 1921 (See colour page 26).

Surrealism and sculpture

1924: Picasso is connected with the Surrealist movement but keeps his distance from it. He and the young Surrealists agree on the fundamental principle that art expresses what nature cannot express. But there are major differences between them: Picasso, according to the Surrealists, is too attached to the external world, to the object, and too remote from the world of dreams.

1925: Picasso initiates a new type of abstraction, incorporating the discoveries of the Cubist period. Examples include: *The Dance* (see colour page 27), *The Milliner's Workshop* (1926) and the *Seated Woman* (1927). Renewed interest in volume and mass brings a new preoccupation with sculpture (See article page 38).

Guernica

1935: Picasso's marriage with Olga breaks up. His current companion, Marie-Thérèse Walter, gives birth to their daughter, Maïa. This is a difficult and anxious period of Picasso's life.

1936: The Spanish Civil War breaks out.

1937: Produces the aquatints and etchings *Dream and Lie of Franco* and, above all, the great mural *Guernica* (see article page 14).

The Second World War

1939: Picasso moves to Royan, near Bordeaux, where he paints a series of colourful landscapes. During the Occupation, returns to Paris and shuts himself away to work in his studio. From this period dates a series of images of seated women, especially his new friend Dora Maar (see colour page 28). Becomes interested in lithography. Meets Françoise Gilot, who will bear him two children, Claude and Paloma.

5 October 1944: After the liberation of Paris, the newspaper *L'Humanité* announces that Picasso has joined the Communist Party. This political commitment will later inspire three major works, in 1951 and 1952: *Massacre in Korea, War* and *Peace* (see article page 41).

1949: In response to a request for a work on the occasion of a World Peace Congress in Paris, chooses a lithograph of a dove which he has done in January. This is the "Dove of Peace" which will become world famous.

The *Meninas* and the Mediterranean

1950: Picasso presents a cast of the sculpture *Man with Sheep* to the French village of Vallauris on the Mediterranean, where he had begun to produce ceramics three years before. Paints paraphrases of earlier pictures: *Women on the Banks of the Seine, after Courbet* (1949) and *Portrait of a Painter, after El Greco* (1950).

1957: Paints a series of variations on Velázquez's *The Maids of Honour (Las Meninas)* (see article page 41). Interrupts compulsive work on the *Meninas* to amuse himself by painting the pigeons he can see from his window. His canvases are infused with the light and colours of the Mediterranean.

Last works

1961: Picasso marries Jacqueline Roque and in June they move to what will be his last home, the villa of Notre-Dame-de-Vie at Mougins in the hills above Cannes.

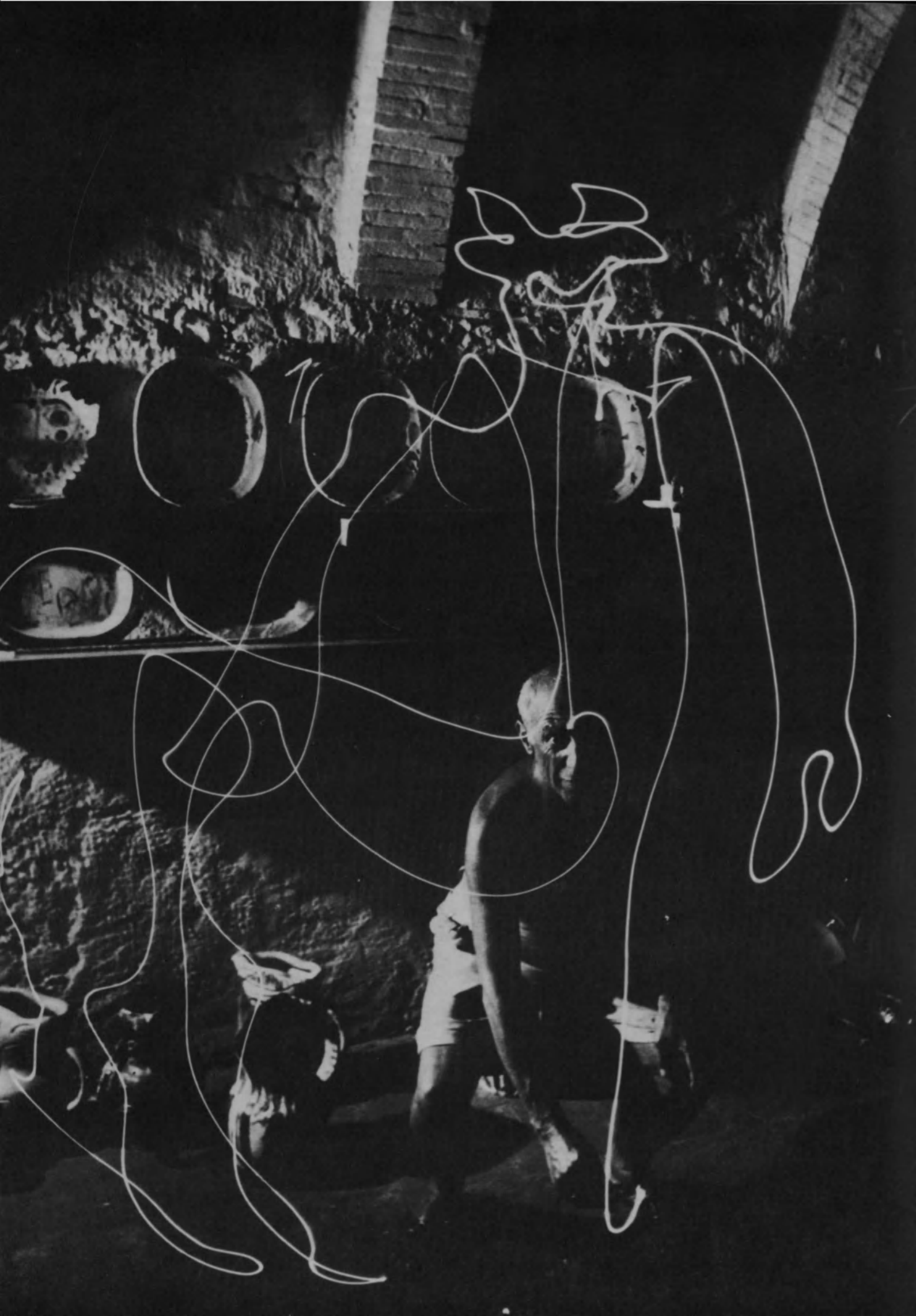
February 1963: Picasso works obsessively on the theme of "the painter and his model" and by the end of the year has completed fifty canvases. In these works Picasso calls in question the role of the painter, introduces us into his private world, and shows us his struggle to capture the essence of his work.

March-October 1968: Produces a series of 347 engravings culminating in a group of erotic scenes. Three years later makes another series of 156 engravings on this and other themes.

1972: The last self-portrait.

8 April 1973: Death of Pablo Picasso at Mougins; he is buried in grounds of his château of Vauvenargues near Aix-en-Provence.

ROSA MARIA SUBIRANA *is director of the Museo Picasso, Barcelona. A Unesco consultant and a former professor at the University of Barcelona, she is also a member of the executive council of the International Committee of Modern Art Museums of the International Council of Museums (ICOM). The Picasso Museum in Barcelona, whose collection throws an important light on the artist's early work, was established thanks to donations by Picasso himself (including the* Meninas *series), his secretary Jaime Sabartes, and a number of private individuals, in addition to works acquired by the city of Barcelona.*



A watershed of modern art

Painted in 1907, *Les Demoiselles d'Avignon* revolutionized our vision of the world

by Santiago Amón

THE break with the traditional order which Pablo Picasso deliberately provoked in 1907, as he created with firm, confident brushstrokes *Les Demoiselles d'Avignon,* ushered in a new order whose consequences have shaped the modern environment. With Picasso began the development of a new sensibility, a new capacity for appreciation. A fresh way of seeing the world and a new appraisal of man's history came into being.

There is something which is often overlooked by those who still contest today the merits and validity of Picasso's art. Wherever they may happen to be—in lecture-room or living-room, in cafeteria, supermarket or airport—when they repeat the derisory charge that Picasso came into the world with the mission of ridiculing his fellow men, their surroundings have been designed and constructed in accordance with principles which can in one way or another be traced back to Picasso. Did not the great modern architect Le Corbusier acknowledge that he owed all his architecture to one of Picasso's still-lifes?

The French writer Jean Cassou once declared that the name Picasso is a symbolic target for all the astonishment and indignation that the general public feels about modern art. The truth is, however, that the public is neither astonished nor indignant. The ranks of the indignant are led by those who regard modern art, and its symbol Picasso, as the deathknell of a past which, they hoped, would go on for ever, and as evidence that there can be no return to a moment in time when, they hoped, the onward flow of history could have been halted.

This apparently childish attitude merits closer inspection. Why should the opponents of modern art be so indignant? Why should they curse the name of its founding father? The answer is that modern art (and its symbol Picasso) has so brilliantly and inexorably achieved recognition. Meanwhile, the feelings of its opponents have been aroused by the use of ways of thinking, of forms and structures which made it impossible, not only for them to return to the glorious past but even to look back on that past with nostalgia. And all the force of their loathing was showered on Picasso's head because they knew only too well that the battering ram which had opened up this irreparable breach in the wall of history was the genius from Málaga.

There can be no doubt about the fact that modern art is in tune with other aspects of reality in the contemporary world. This harmony came into being, the new art put its finger on the pulse of contemporary history for the first time, when Picasso painted *Les Demoiselles d'Avignon*. From then on the new relationship was fostered and developed through the bold actions of a handful of pioneers.

These artists of the recent past—Picasso and those associated with him—possessed

1 Photo © Edward Quinn, Nice. From *Picasso de Dreeger,* 1974

2 Photo Giraudon © SPADEM 1980, Paris
Philadelphia Museum of Art. A.E. Gallatin Collection

3 Photo Giraudon © SPADEM 1980, Paris
Museum of Modern Art, New York.
Lillie P. Bliss Bequest

"The aim was to demolish the old image of man ... and Picasso chose to begin with his own features". In the central figures of *Les Demoiselles d'Avignon* he mirrored his own gaze. Above, details from (1) photo of Picasso taken in 1955 when he was aged 74; (2) the *Self-Portrait of the Painter with a Palette* of 1906 (see p. 2); and (3) the central figure of *Les Demoiselles d'Avignon* of 1907 (see colour page 8). Left, Picasso photographed in 1949 "drawing" a Centaur in the air using a flashlight.

Photo Gjon Mili, *Life* magazine © Time Inc.

an uncanny prescience *(Les Demoiselles d'Avignon* was painted ten years before the Russian Revolution) which enabled them to discern the birth and expression of a new way of living and a new reality. Gertrude Stein insisted that it was Picasso and Picasso alone who grasped that twentieth-century reality bore no relation to nineteenth-century reality, and that he came to this realization through painting.

Picasso led the way towards the vision of an era of rebirth, towards a fresh conception of man and society. Nor did he lose any time in propagating this vision through his work as an artist.

"Death to good taste!" was Picasso's watchword as, in a state of great excitement, he worked on *Les Demoiselles d'Avignon*, perhaps the boldest and most challenging act in the history of art. As the painting took shape, he discovered that it was becoming the revelation of a side of life that had been proscribed and concealed for centuries, of everything that was not on the side of refinement, ornateness, ostentatious luxury, and decorum.

This wholesale rejection of good taste would soon be taken over by the Futurists, the Dadaists, the Expressionists and others. But it was made first of all by Picasso. And it was expressed, not in some defiant manifesto or programme, but in the painstaking composition of *Les Demoiselles d'Avignon*, a painting whose very existence is more provocative than all the fulminatory literature produced by the *avant-garde* movements of this century.

"Picasso came into the world to give it a jolt", wrote the Spanish poet Rafael Alberti, "to turn it inside out and provide it with a fresh pair of eyes". The story of his life is in itself the history of our coming to terms with a new world into which we have been "transplanted", the history of our way of seeing.

It is said that when Gertrude Stein saw an early study for the portrait which Picasso painted of her in 1906 she was full of admiration. Then Picasso requested ninety more sittings. Next, after correcting and painting out almost everything on the canvas, he left Paris for several months, completing the portrait on his return without any further sittings. When Gertrude Stein saw the finished portrait she was unable to conceal either her surprise or her well-founded misgivings about its fidelity to her appearance. Whereupon, according to some sources, Picasso simply pointed to the picture and said: "Don't worry, you will look like it one day." This famous remark has attracted many interpretations, but perhaps it should be understood in its simplest terms and be seen to possess those qualities of directness and sensitivity, devoid of all theorizing, which characterized all Picasso's opinions and were the lodestar of his work.

Les Demoiselles d'Avignon is a synthesis of all the restless searchings which can be seen in the studies Picasso made of the human figure throughout 1906. It expresses a rejection of the past and illuminates an age that has been born anew, in the form of a group of figures, surprised out of their wits, looking out at a new horizon. "One day you will look like your portrait", Picasso had said in 1906. With the *Demoiselles*, the following year, that great day arrived and all previously existing values were overturned. From that day on, every face would have an essential affinity with those of the figures in the painting. And with that of their creator. For Picasso had not shrunk from using his own face in the *Demoiselles,* taking it to pieces and putting it together again in the violent upheaval that strikes the five pathetic figures shown in the painting.

It is surprising to see, in the insulting image of the five women depicted in *Les Demoiselles d'Avignon* how closely Picasso's *Self-Portrait of the Painter with a Palette* of 1906 (see page 2) mirrors the two central figures whose gaze communicates itself to their companions. The attitude is the same, the eyes are identical, and the faces and colour tones are similar. It is impossible not to make the comparison. Anyone who cares to set the features of the *Painter with a Palette*, or those in a number of other self-portraits dating from 1906 or 1907, alongside those of the two young women occupying the centre of the scene, is bound to reach the same conclusions.

If the aim in Picasso's mind was to demolish the old image *(imago et similitudo)* of man, it was on his own features that he inflicted the worst possible insult—an insult which would later become an act of reparation and would usher in a new era in human history. Picasso had no hesitation in choosing the response provided by his own features. Where, as he embarked on his great experiment, could he have found a more familiar and closer face than the impassive face in the mirror?

Picasso, then, is history—both through his systematic rejection of the past and through the massive breach which *Les Demoiselles d'Avignon* opened up and is still widening in the wall of the future. Picasso cast a pitiless eye on his own past and on his own features; he gave equally short shrift to the onrushing torrent of history. He was an implacable sniper who smashed to smithereens the windows of the past and created from the shattered glass a new landscape and a new face. Beneath the dazzling zig-zag lines of *Les Demoiselles d'Avignon* he left an image whose basic features we should all, without exception, come to resemble, just as he had prophesied that Gertrude Stein would one day come to resemble her portrait. ■

SANTIAGO AMON, *Spanish art historian, critic and poet, is the author of* Picasso *(Madrid, 1973). He has also published a biography of Giotto and a number of studies on modern Spanish artists.*

by Josep Palau i Fabre

EARLY in January 1937, Pablo Picasso was commissioned by the Government of the Spanish Republic to paint a large canvas or mural for the Spanish Pavilion at the Paris International Exposition, which was due to open in the late spring.

On 8 January, he produced a multiple engraving, consisting of a single plate divided into nine rectangular sections and containing a story or fable which he entitled the *Dream and Lie of Franco*, which was clearly meant to be a caricature. Only three features were not treated in the comic manner—the effigy of the Republic, the bull and the winged horse.

The same day, the artist began a second plate, also divided into nine rectangles, only one of which he may have filled in, while completing two more on the following day. The remaining six were completed after he had painted *Guernica* or while he was putting the finishing touches to it. On this plate, as on its predecessor, the central figure was the bull, which was drawn on 9 January.

January, February and March and much of April went by and still Picasso did not start the work that had been commissioned. It was as if inspiration would not come to him or as if he could not find a suitable theme. And then, on 26 April 1937, Nazi bombers flying for General Franco destroyed the Basque town of Guernica in what has been regarded as the first totalitarian bombing raid in history.

The London *Times* of 29 April and the Paris *Ce Soir* of 30 April reported the event with despatches from their correspondents and, on 1 May, Picasso produced his first dated sketches or drafts on the subject.

Why should he have been inspired by Guernica rather than any other event in the Spanish Civil War? After all, the war had been going on for more than nine months and the fighting on the Aragon front and in defence of Madrid had been on a scale sufficient to arouse passions and attract widespread interest. On 13 February Franco's troops entered Málaga, Picasso's birthplace. But none of these events appears to have ignited the artist's inspiration. What difference was there between these actions and the raid on Guernica?

To my mind there was one obvious difference. The fighting on the Aragon front, the defence of Madrid, and the fall of Málaga were all episodes in a fratricidal struggle which Picasso may well have found repugnant. But these were combats in which fighting men were matched against fighting men, however unequal the contest may have been in military terms. Guernica was different. The bombing of Guernica was a flagrant display of all-powerful military strength against a defenceless civilian population. Picasso's reaction to this was a moral reaction.

What stage had Picasso reached in his life and art as he began work on this great painting?

In the four years before *Guernica,* he had evolved his own highly personal Mediterra-

Guernica

At twenty minutes to five in the afternoon of 26 April, 1937, at the height of the Spanish Civil War, bombers of the Nazi Condor Legion flying for General Franco destroyed the town of Guernica, the historic capital of the Basque people in northern Spain. The first terroristic bombing of a civilian population, the raid claimed thousands of innocent victims and immediately provoked an international outcry whose echoes have still not faded away. To express his furious protest at this crime, Picasso turned to his art. Below, the smoke-blackened ruins of Guernica.

Photo © Keystone, Paris

nean mythology, centred on the figure of the Minotaur which, needless to say, is Picasso himself. He used this mythological creature to tell us, in cryptic language, many of the secrets of his personal and inner life. Some of these secrets are to be found in the engravings of the *Suite Vollard*. The great *Minotauromachy* etching of 1935 (illustration page 36) appears to constitute a synthesis of these developments in his work. In that year the various matters that lay behind the creation of this coded language finally came to a head: he broke with his wife Olga Koklova, and Maïa, the daughter of Marie-Thérèse Walter, with whom he had been maintaining clandestine relations since 1927, was born.

Much nearer in time to the execution of *Guernica* is a picture entitled *Girls Playing by the Sea* (dated 12 February 1937). In it can be seen the culmination of a process that had begun some years before and consisted of representing the human form in a manner similar to bone-like structures. This discovery, here in its full maturity, can be regarded as the product of the coupling of Cubism with Surrealism.

One of the problems with which Picasso would grapple when he embarked on the *Guernica* mural was the elimination of the symbols which had previously formed the basis of his artistic language. This was necessary if he was to achieve a simpler, more direct approach to nature and to feel untrammelled in face of the tragedy which he now proposed to represent.

Another question should be asked at this point. Why did Picasso turn towards the past at this crucial moment, instead of creating a new style or method for his art? Why did he not cast his inspiration in an entirely new mould, as he had already done so many times before, either because of a woman or because of an event that had affected him? To my mind, the answer confirms the hypothesis that ethical motivations outweighed aesthetic considerations. The sense of indignation which overcame Picasso at this time was too intense to allow him to think in terms of style or to indulge in meditations on aesthetics. The case of *Guernica* presents the problem of artistic commitment and committed art with a depth and authenticity which it would be vain to seek elsewhere. Picasso's attitude and the painting itself provide an unequivocal answer to this problem.

However, Picasso was still wrapped up in the symbols through which he had expressed his personality, for the sketches which he began on 1 May still bear the marks of that allusive language of which he would only divest himself gradually and not without difficulty. This struggle is visible in the contrast between the bull and the horse, by which he had initially wished to represent the Spanish people and Fascism respectively.

In fact the horse is the only really problematical figure; it is depicted either in a comic or deliberately childish language, or with an antipathetic and repulsive expression, or else in its simplest form. Then came a moment when a tragic depiction of a

***Guernica*, 1937. Oil on canvas, 349.3×776.6 cm. In the 1940s Picasso's vast mural was loaned, with the artist's consent, to the New York Museum of Modern Art. But Picasso said on several occasions that its natural home would be a Spain which had regained its democratic freedoms. Now that these have been restored, *Guernica's* long exile can be brought to an end. Early in 1981, one of the most famous paintings of our time will be moved, in accordance with its creator's wish, to the Prado Museum in Madrid, where Picasso first came to know the work of the great Spanish masters in the closing years of the 19th century. There it will be exhibited with Picasso's dozens of preparatory studies and sketches, as well as the "postscripts" which he drew later.**

horse, harking back to his youth, forced itself upon him and supplanted his previous projects which were not in tune with the tragic subject. Picasso now banished symbols and produced figures that were naked and unadorned. After all, the bull and the horse, two animals familiar to all the people of Spain, would be important figures in the painting.

Even so, the preliminary sketches do not present us with the ultimate features of the canvas. Even sketch No. 15, dated 9 May, which is the closest to the final structure of the painting, gives no idea of the amalgam of styles that would appear in the finished work.

Accordingly, the mural when completed differed from the preliminary sketches not only because of its size (it measures 349.3 by 776.6 cm.), its proportions (the first sketches were almost square), or the medium of expression, but because once Picasso stood before the canvas he assumed his responsibilities, and became aware of the gravity of the commission he had accepted almost as a self-imposed challenge.

In its first stage, as we know from a photograph taken by Dora Maar, the picture was a vast drawing, much larger than the previous sketches. Although it was done with a brush it was, nevertheless, a drawing. At this point Picasso performed a feat of magic, summoning up his entire past as a painter and applying it to the needs of the moment. It might be thought that by reacting in this way he was not only failing to create a new style but was actually retrogressing.

In my opinion his attitude was significant on two counts. Picasso's past was a glorious one which had been crowned by many victories (the Blue Period, the Rose Period, Cubism, the *papiers collés*, Curvism, and so on). He wished to give the best of himself to the cause he was defending, and the best he had to offer in compensation for the holocaust of Guernica was his past as a painter.

At this time of trial, Picasso mobilized himself and became a soldier; as a consequence his art became totally committed,

Photo Giraudon © SPADEM 1980, Paris

and his past, which had merely seemed to be of aesthetic significance, became committed to the present and assumed a moral value. But this act of commitment was freely made.

It is clear that had his previous stages of development not existed and had they not been the fruit of complete freedom, then *Guernica* could never have come to fruition. Not only are the problems of freedom and of artistic commitment not contradictory; they illuminate and support each other.

And so Picasso, through a feat almost worthy of a magician or a demi-god, succeeded in combining in *Guernica* both realistic features, elements from his Blue Period (which appear in the early sketches drawn on blue paper but which, like the Rose Period, would eventually be reduced to a single evocative patch) and his most recent experiments in Surrealism and naïve art. Cubism and flat perspectiveless painting are the two features which most clearly give the work its overall unity.

Picasso abandoned the contrast between the bull and the horse, and all the figures in the finished work share a common fate—that of victims. However, the other factor in the drama which had initially been earmarked for the horse did not disappear from the picture; it actually came to pervade the spectacle which unfolds on the canvas before our eyes.

For if we analyse *Guernica* in plastic terms, we see that the picture is closed at the bottom, confined at the sides, and open at the top. Almost all the elements in the composition contribute to the creation in one form or another, of a large number of gaps or openings towards the top: the bull's horns and tail, the arms of the falling woman, the horse's neighing, the woman with the oil lamp.

The effect of all these elements is to give the picture a second centre of gravity situated outside the canvas itself, in the place which we know to be the origin of what is happening, the place where the aircraft responsible for the havoc we are witnessing are concealed from sight. In this sense the mural can be said to rise higher and higher and, while it is actually rectangular in shape, its physical proportions are psychologically counterbalanced and even transcended by the composition's upward thrust.

An equally important mystery also calls for explanation. How did Picasso manage to create harmony and even a sense of unity out of such disparate elements as realism, Cubism, Surrealism, Curvism and *papiers collés*? How is it that such a varied mixture of styles did not result in a chaotic monstrosity? To my mind the answer is that Picasso's passion, the inner flame of his inspiration, succeeded in fusing disparate or even antagonistic features in much the same way as fire at very high temperatures melts together the most diverse materials.

It is impossible to conclude this brief analysis of the gestation and plastic qualities of *Guernica* without referring to its striking relevance to modern life which, in my opi-

nion, makes it an even more impressive work of art.

Sketch No. 15 of 9 May, which I believe to be the most highly developed, as well as Dora Maar's photos of the first two stages of the painting, clearly show that Picasso originally intended to include in it an upraised arm with a clenched fist. That fist was significant. It meant that there would be no divine forgiveness for what was happening in the painting; it was an appeal for God to take vengeance. When he painted out the fist, Picasso did away with the idea of vengeance and I think he did so consciously and deliberately. In this way the work became a cry of despair voiced by those who were suffering the consequences of a barbarous and unjust act of destruction; it became Picasso's *quejío*, or lamentation.

Some features of the painting, the many despairing cries which echo through it, are the expression in plastic terms of the heart-rending, long-drawn-out notes of typical Andalusian music. As I see it, *Guernica* is Picasso's *cante jondo,* the "deep song" of Andalusian tradition. All that was most deeply held in the artist's cultural background—reaching back not only to his childhood but beyond, to the times of his ancestors—rose to the surface and merged with his past as a painter.

JOSEP PALAU I FABRE, *Spanish poet, essayist, dramatist and historian of art, was a personal friend of Picasso, about whom he has published several works including* Vidas de Picasso ("Picasso's Lives"), El "Gernika" de Picasso *("Picasso's* Guernica*") and a monumental study on the artist's early life and work,* Picasso Vivo 1881-1907. *The article published here is a hitherto unpublished version of a paper presented to a congress on Picasso held in the summer of 1980 at the International University of Santander (Spain).*

I have always thought that Picasso's work, taken as a whole, is the most representative expression of twentieth-century man because it englobes so many different styles and periods, each linked to a different form of humanity. In the modern world people everywhere know that there are others whose beliefs, ways of life, rites, customs, speech, colour, and other characteristics are different from their own.

There are only two ways of settling the problems arising from such diversity. If each person believes that he alone is right and everyone else is wrong, then the outcome must be incessant strife. The alternative is the way of tolerance and mutual understanding, based on an acceptance of the fact that other people's ways of life are as valid as our own, and that had we been born in some other place or in different circumstances then our beliefs and scales of values might have been the same as those of people whom we look upon as enemies or antagonists. I believe that Picasso's work is a response to this diversity and that as far as possible it embodies human differences and contradictions.

Since *Guernica* is clearly a summing up of Picasso's past as an artist, the diversity of styles and periods which it displays is a lesson that the most diverse and antagonistic ways can coexist and shape each other. *Guernica* is therefore not only a war picture: it is a picture that preaches human coexistence. And bearing in mind the creative process which produced it, its message seems to be that such coexistence can only be achieved by deploying the same strength and passion with which Picasso achieved a coherent work of art. The name of that passion is love, for it was love for those who had suffered, for those who had been so brutally destroyed, that drove him to paint his most immortal work. ■

A frozen nightmare

by Taro Okamoto

IT is my conviction that the essence of art is to release uncompensated vitality in all directions, to challenge and struggle against the routine and the commonplace.

One should never be content with the *status quo*. The life of man is, from the beginning, violently torn asunder. We must confront this tragic destiny and with creative intensity make a noble one.

I remember how awestruck I was, when, at the World Exposition of 1962, I came suddenly face to face with Picasso's *Guernica*. By its very nature it brought vividly flooding back to my mind all my own innermost convictions.

The canvas is filled with people screaming, writhing, crying, exploding. A horse is convulsed in the last agonies of death. I was overwhelmed by the shuddering tension of this almost monochrome vision.

The world knows *Guernica* as the indignant Picasso's message to the world, his scathing denunciation of the massacre of civilians in a small Spanish town, indiscriminately attacked by Nazi bombers. *Guernica* will live in the history of world art as a model of angry denunciation.

Yet the shock I felt at that time was more than simply astonishment and horror, or even human outrage. I was struck rather by the artistic expression itself, which explodes across the surface of the work in an unmistakable passion of rage.

Amid this graphic explosion, the painting as a whole evokes an uncanny tranquillity. A naked light bulb hangs from the ceiling and within the confines of what seems to be an ordinary domestic interior tragedy appears as a frozen nightmare. To the left of the picture a bull is seen in profile. His cold look of indifference seems to underline the power of brutal callousness; there is menace in his immobility.

Yet at the same time there is a romantic element, an expression and a movement which seems to be bursting out beyond the bounds of the picture, destroying all repose. To the right, a woman, thrusting up both hands and crying out, forms an inverted triangle. A horse neighs, its head thrown back. The arms and legs of the fallen stretch out toward the outside as if trying to reach beyond the picture.

With its forceful dynamism and heartless, austere stillness it is a calculated composition, uplifted and elaborated to the point of insanity. Its silence evokes terrible screams, and the void. Opposites brought together in the composition produce a fearsome sense of tension.

Challenge is essential in art. Art is omnidirectional, unconditional attack. Compositions that compromise so that they will find favour with the public and an easy acceptance cannot be called art. I recoil when faced with the kind of work which is labelled "a good picture", a "Picture" with a capital "P", with paintings that are merely displays of talent, of facile virtuosity.

But every time I see Picasso's works I am impressed, because here is a man who, while possessing talent and incomparable skill, is able to transcend these very attributes. "I am saved because normally I draw so poorly", he declared, and the calm assurance with which he challenges both himself and others is the true measure of his greatness.

TARO OKAMOTO, *Japanese painter and writer, became a leader of the modern art movement in Japan in the late 1940s. His works have been exhibited in Paris, New York and at the Venice Biennale. Among his major works are eleven monumental ceramic frescoes at the prefecture in Tokyo and the "Sun Tower" at the Osaka International Exposition (1970).*

Work on *Guernica* was still at an early stage when it was photographed, above, by Dora Maar in Picasso's Paris studio in the Rue des Grands Augustins. The artist would make important changes before the work was finished (see previous double page). ***Woman with a Dead Child,*** below, is a study Picasso made on 9 May 1937 while working on *Guernica*. In the completed mural she is seen, her eyes apparently transformed into tears, beneath the head of the bull at left. She has been described by the French philosopher Roger Garaudy as "the universal emblem of suffering humanity". In spite of its title, Picasso's great mural is neither the "anecdotal" representation of a historical event, nor an allegory, but the outcry of art against inhuman violence.

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Photo Zervos vol. I, *Cahiers d'Art* © SPADEM 1980, Paris. Museum of Modern Art, New York. Gift of G. David Thompson

***Two Nudes,* 1906. Oil on canvas, 151.3 × 93 cm.**

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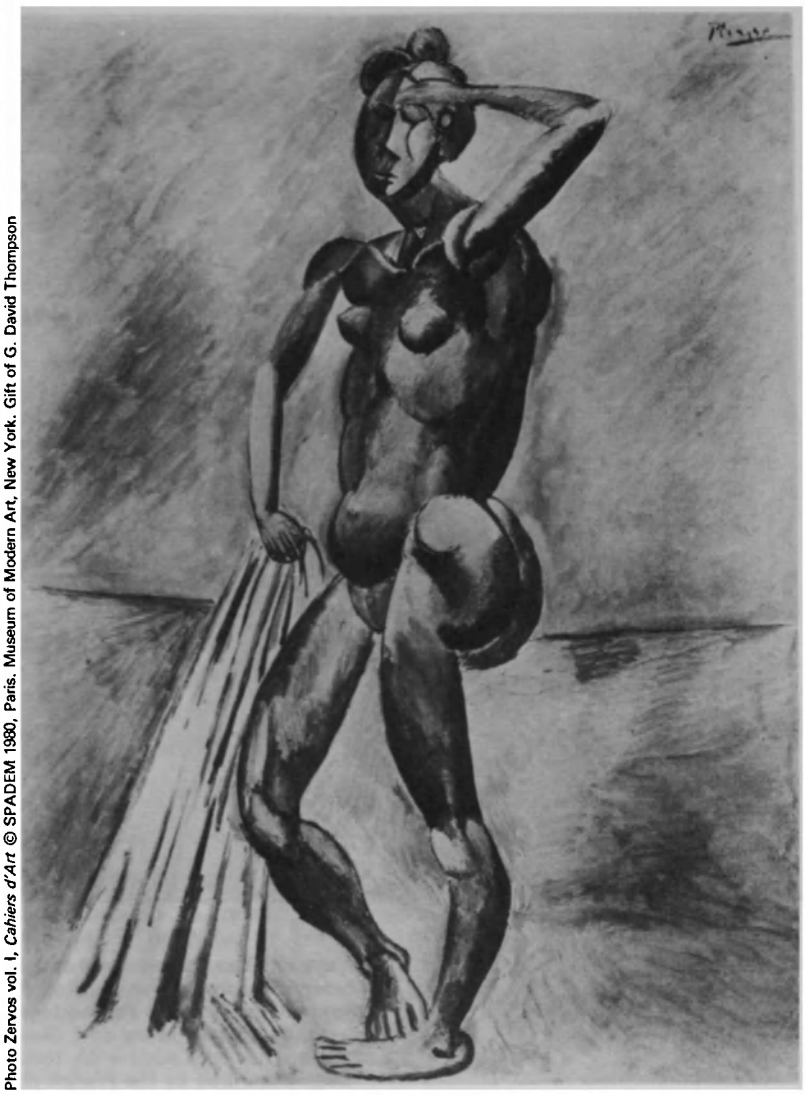

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***Bather,* 1908-1909. Oil on canvas, 130 × 97 cm.**

Picasso's distortions

by John Golding

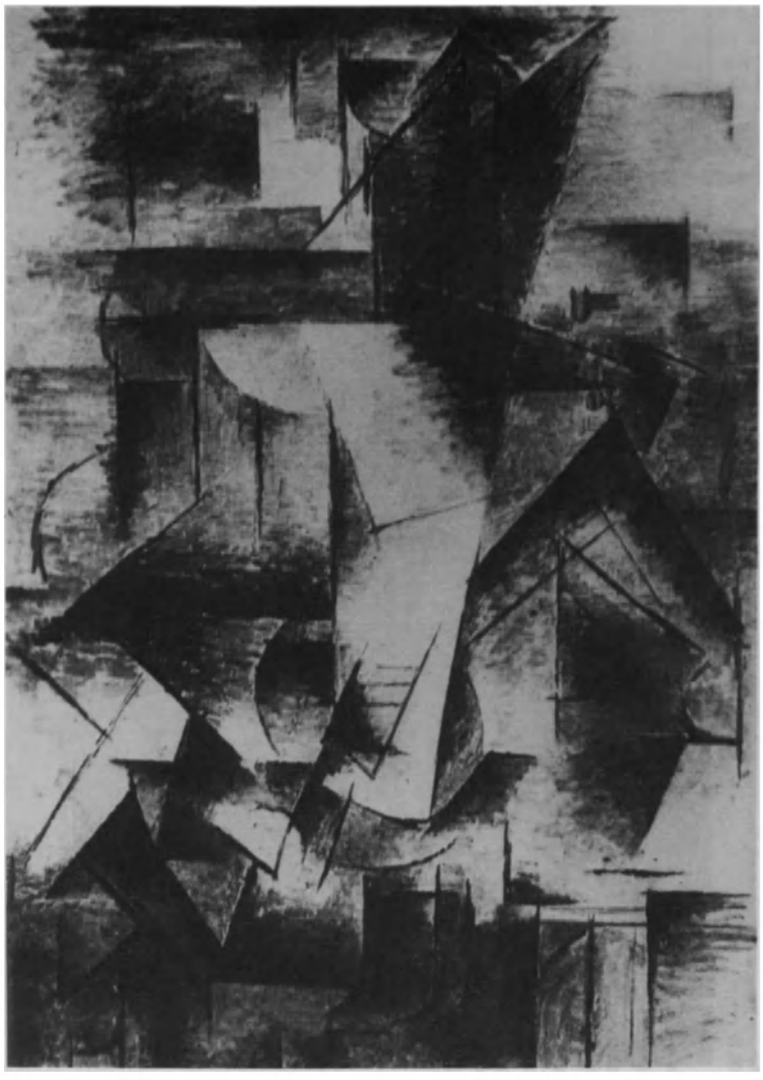
WHEN asked about his relationship to Surrealism, Picasso replied: "I attempt to observe nature, always. I am intent on resemblance, a resemblance more real than the real, attaining the surreal. It was in this way that I thought of Surrealism...".

In his attempt to achieve the sort of hyper-reality he sought for in his art Picasso resorted to an infinity of devices. Occasionally, for example, he rendered his subjects with a detailed precision that by comparison can make the products of the camera look somehow unfocussed and approximate. At other times he exaggerated tonal contrasts of light and dark to achieve compellingly dramatic effects. But mostly he was to achieve the "more real than the real" through his use of expressive distortion—by altering the natural appearances of objects, and above all of the human body, in order to jolt the spectator out of conventional modes of perception and into a new and heightened awareness of the visual world. In none of his subject matter is this more marked than in his treatment of that most traditional of all themes, the female nude.

Picasso's use of distortion makes an appearance instantly in his earliest works, in the sketches (often characterized by cartoon-like exaggerations) which he was executing for his own amusement, whilst simultaneously demonstrating his talents as an infant prodigy in the more academic studies produced at the succession of art schools he attended. But it was in 1906, and significantly enough after a period when Picasso had been studying the art of classical antiquity and openly acknowledging its influence in his work, that the distortions in his figure pieces become so extreme as to become in a sense the very subject-matter of his art.

The culminating work of this particular period of formal experiment and unrest was the *Two Nudes* (illustration this page) executed in Paris late in the year. Here Picasso's art seems to be obeying two conflicting impulses. On the one hand the figures are exaggeratedly bulky and heavy, with heads and trunks so massively weighty that the legs have been shortened and thickened to support them convincingly. At the same time a very conscious attempt has been made to stress and acknowledge the two dimensionality of the picture plane, a feature which had become the hallmark of much of the most advanced painting of the late nineteenth century: here the two nudes seem to have been pushed forward from behind and to spread their bulk across the canvas support. Although the picture appears to depict two nudes, closer examination would suggest that we are looking at the same figure seen twice from diametrically opposed views, so that the spectator is receiving information concerning the model which is not limited to viewing it from a single, static position.

The extraordinarily daring *Bather* (illustration this page) of the winter 1908-09 shows



Woman with a Mandolin, **1910. Oil on canvas, 187.3×61 cm.**

Photo Zervos vol. III, *Cahiers d'Art* © SPADEM 1980, Paris. Private collection, New York

Woman in an Armchair, **1927. Oil on canvas, 130.5×97.2 cm.**

'I am intent on resemblance, a resemblance more real than the real'

Picasso combining different views of the figure, gained by circling it completely, into a single image. For some five hundred years Western painting had been governed by Renaissance traditions which were in turn based on scientific or single viewpoint perspective. These conventions are here for the first time overtly rejected by Picasso. In the face, profile and full face views have been combined. The far side of the figure, its back and buttock, has been pulled around towards the spectator and joined to the left contour. The figure's far, right leg is dislocated in the opposite direction and finds its place in the same plane as what (in a traditional rendering) should be the nearer limb. And yet so convincing are these distortions that the effect seems surprisingly natural.

This picture brought Picasso to the threshold of Cubism, the first of the major pictorial revolutions of this century, and one which relied for its effects on the use of a variable viewpoint and on a more conceptual approach to its subject matter. Commenting on African tribal art, which he had begun to collect, the artist said he admired it because of its "reasonable" quality, and of his own work of this period he said, "I paint objects as I think them, not as I see them".

Picasso's first, fully developed Cubist manner is exemplified by a work like *Girl with a Mandolin* (colour page 25, top left) of early 1910, one of the most famous of all Cubist images. The same distortions and dislocations of the body that were being used to produce the *Bather* of the previous year are still in use, but here the effect is much more subtle and harmonious. The internal structure of the figure is rendered in what are basically angular and geometric shapes, arranged in complex but lucid relationships reminiscent of a faceted sculpture made out of a two dimensional material such as stiff paper or tin.

The *Bather* had stood starkly against a more or less bare background; here the space around the figure has been subjected to the same careful analysis as the figure itself and seems to surround her in a continuum of interlocking planes.

The *Girl with a Mandolin* owes its particular appearance to the fact that it was left unfinished; and this allows us to see that the next step in Picasso's Cubism, a move towards a much greater abstraction of appearances, was still being elaborated from drawings and studies, which although they are distorted by post-Renaissance Western standards, still have an immediately identifiable subject.

And yet the treatment of the same subject in *Woman with a Mandolin* (illustration this page), painted just a few months later in the summer of 1910, shows the artist taking such drastic liberties with naturalistic appearances that the concept of distortion, implying as it does the alteration or dislocation of an accepted visual norm, seems almost irrelevant; here naturalistic appearances have

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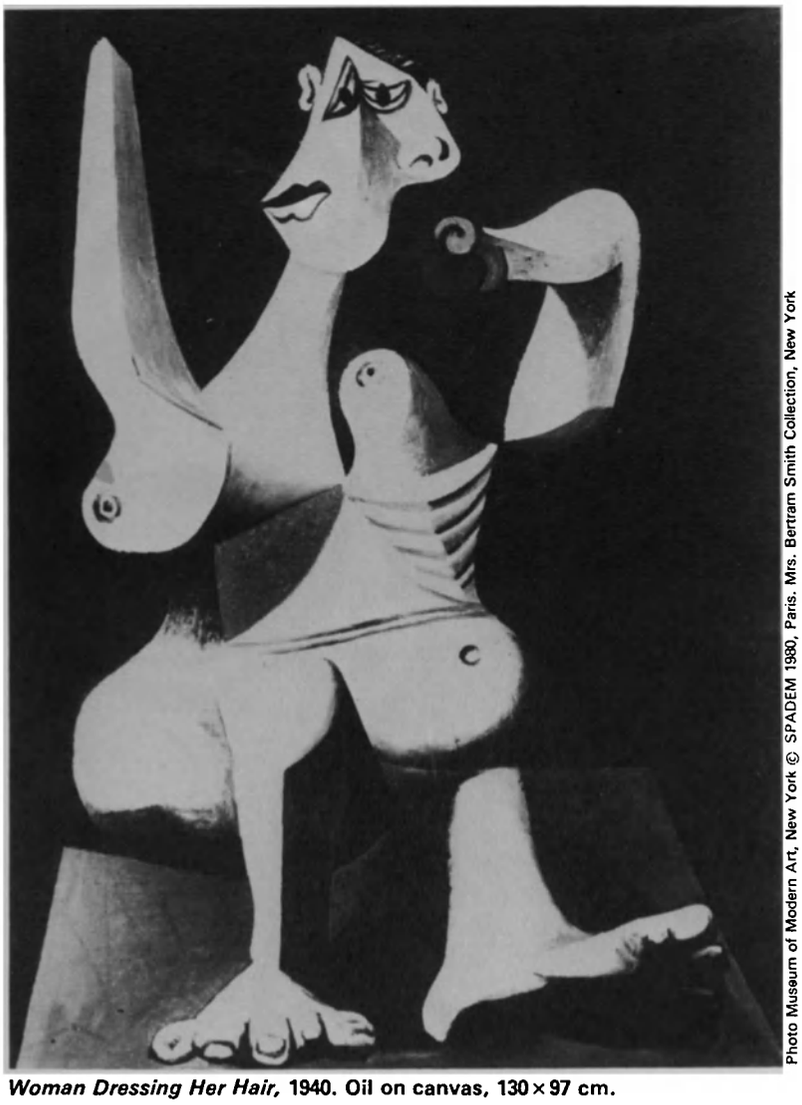

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***Woman Dressing Her Hair,* 1940. Oil on canvas, 130×97 cm.**

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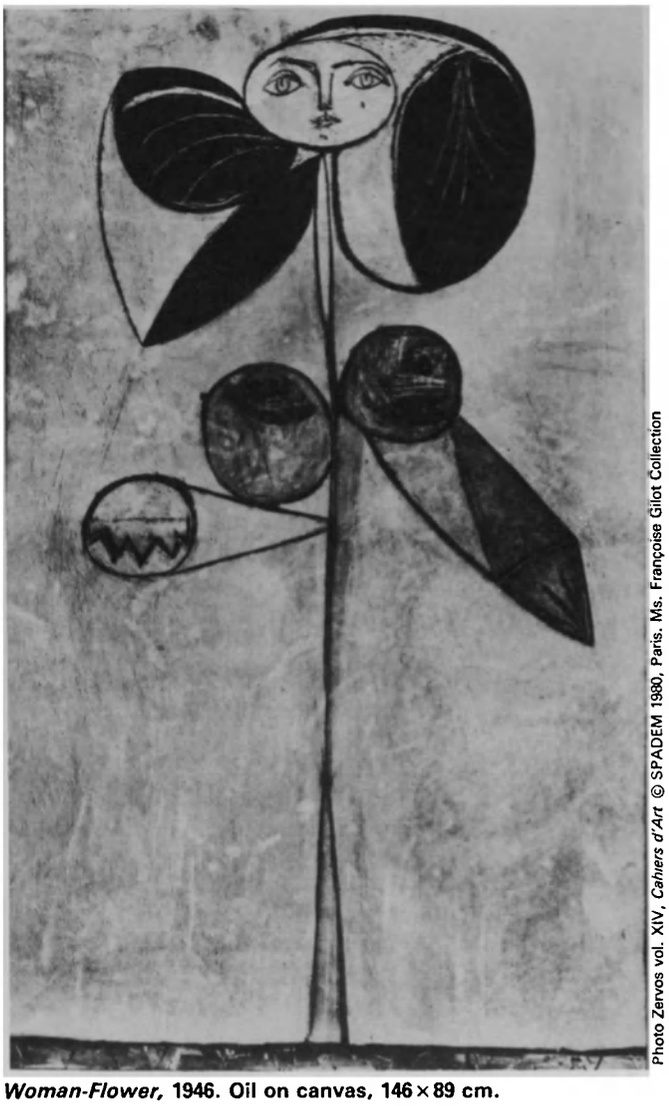

Photo Zervos vol. XIV, *Cahiers d'Art* © SPADEM 1980, Paris. Ms. Françoise Gilot Collection

***Woman-Flower,* 1946. Oil on canvas, 146×89 cm.**

been completely reinvented and in the process a new pictorial language has been created.

It has been seen that in the work of 1909 and early 1910 the structure of the human body had been rendered in a conceptual fashion that initially involved a certain geometric simplification of forms; but the subsequent analysis of its component parts had become increasingly complex, and increasingly difficult to achieve within the confines of a closed contour, particularly as a mobile, multi-viewpoint perspective had become an essential element in Picasso's vision.

Already in the earlier *Girl with a Mandolin* Picasso felt compelled at certain points to open up the image into the surrounding space in order to relieve the figure's inner tensions.

In the *Woman with a Mandolin* this process has been given a new and dominant emphasis by the total suppression of a closed or bounding contour. Now Picasso sketches in the composition in terms of a linear armature suggested by the outlines of the figure and its inner configurations. This complex but loose linear skeleton has then been used as the framework around which a complex of transparent, shifting and interacting planes has been built up; this complex suggests both the presence of a human figure and at the same time the continuum of space which envelops and surrounds it.

Contemporary critics and commentators were quick to draw parallels with certain contemporary philosophical and scientific ideas, notably those of Bergson (who had come to see reality as being in a state of constant change or flux), and of theories about relativity and the fourth dimension. And while it was certainly not Picasso's intention to illustrate such concepts programmatically, like all truly great artists his work unconsciously reflected and at times anticipated the intellectual climate and discoveries of his time.

Two years later, towards the end of 1912, another radical innovation in Picasso's vision and approach took place, albeit within a style which can still be accurately characterized as Cubist, involved as it was with creation of images that were representational but overtly anti-naturalistic, and which made use of the concepts of form and space elaborated over the previous year.

A comparison of the images discussed above illustrates the way in which Picasso began with a subject which was relatively naturalistic but which became ever more hermetic and abstract as it was subjected to an increasingly complex analysis or breakdown in the light of the new Cubist attitudes to volumes and the space which surrounds them.

Now, in the period of what has become known as "Synthetic Cubism", the process was reversed. Having familiarized himself with a vocabulary of highly abstracted forms and under the impetus of the principle of assembling disparate elements to form a vivid sculptural ensemble, Picasso began building up his images in terms of shapes and forms which because of the way in

which they are qualified or combined in a pictorial context, acquire a representational significance. Thus two circles placed at either side of an upright linear form can become eyes, a line of a curved gash below is made to "read" as a mouth and so on.

The possibilities of expressive distortion in such a method of work are obvious and Picasso exploits them to the full in a canvas like *Woman in an Armchair* of 1913 (colour page 25, top right). Here the breasts are rendered twice, and the upper breasts with their peg-like nipples, strongly reminiscent of certain conventions employed in African art, appear to nail into place the over-size pendulous projections below, while the relatively naturalistic flesh-tones underline the figure's physicality.

There is, too, a sense of displacement and visual satire in the way in which the features of the head, traditionally the seat of intelligence and spirituality, are reduced to a few insignificant dots and dashes, while the breasts, stomach and even the hairs beneath the woman's raised arm are given exaggerated emphasis. The distortions in Picasso's earlier Cubism had been at the service of producing a new pictorial vocabulary. Here they are used expressively and sardonically to produce an image which is simultaneously witty, playful, and more than a little threatening.

The view of woman as both sex object and predator, hinted at here, reached its fullest expression in the second half of the 1920s and the early 1930s. These were years when Picasso's art shared certain concerns common to the Surrealists and in which his use of distortion was to be most trenchant and extreme.

In the *Woman in an Armchair* of 1927 (illustration page 21) the figure's sleeping state appears to have released her repressed sexuality. The figure is rendered in a free, flowing line and her body and limbs are polyp-like and tumescent; arms and legs are rendered by more or less interchangeable forms, all of which are charged with phallic overtones—and from now on it is seldom in Picasso's work that the naked female form does not carry in her anatomy a reference to an aggressive male partner.

A counterpart to the flaccid, languid *Woman in an Armchair* is to be found in the celebrated canvas of 1930 called simply *Seated Bather* (colour page 25, bottom left). Here the woman's face and limbs appear to have been chiseled out of stone, and the head, breasts and limbs are held together in an elaborate feat of balance. In keeping with his sculptural experiments of the time, much use is made of negative spaces or volumes: the stomach, for example, is here present by its absence. The air of menace about the figure is intensified by the fact that it is placed against a calm blue background of sea and sky. Her pincer-like arms and jaws and her expressionless eyes give her the air of an enormous praying mantis, carved in granite.

In 1932 there was a marked change which corresponded to the appearance of a new vision of femininity: full, passive and golden. In works like *Girl before a Mirror* (colour page 25, bottom right) of this year the model's heavy, pliant limbs are rendered by the same undulating forms that had characterized much of Picasso's work since 1925, but their rhythms have become softer, more welcoming or organic; colour, too, has become richer and more lyrical. Here the girl confronts her own mirrored sexuality calmly, and the tender lilacs of her face and body have become in the reflected image deeper, more mature; the breasts seem to have ripened into fruit. Everywhere, even in the

What is cubism?

by Giulio Carlo Argan

ANALYTICAL Cubism [a new method of painting evolved by Picasso and Georges Braque around 1909] involved presenting simultaneously several aspects of a single object as seen from different viewpoints. The same analytical criteria could be applied to each and every reality and, indeed, to thought. When Picasso later combined in a single portrait a full face view and a profile, he was in fact doing just what he did in the period 1910-1912, when he produced spatial break downs of glasses, fruit dishes or guitars; but, with faces, these different viewpoints also reveal the varied, ambiguous facets of that Protean amalgam, the human being.

All these facets combine in one, unique form, or even in a kind of graphic symbol; but each provides a key to interpretation, each imposes a different "reading" of the image.

In one and the same figure are presented simultaneously not simply several different viewpoints, but several different "truths", each one no less "true" than the others. Thus it is this ambiguity, this internal contradiction, that distorts and breaks down the figure and then re-assembles it in accordance with its own true, intrinsic structure. Herein for Picasso lay the fundamental error of the constructivists—they sought the structure in reason, whereas the true structure of human beings is founded in the irrational.

We come now to the question of the third dimension. Anything developed in depth impinges on our vision through an optical illusion and, as a result, the way is open to emotive reaction bringing into play imagination, memory, feeling. It was this very way that Cubism, with its new and rigorous objectivity, wished to close. Both Picasso and Braque resolve the problem of the third dimension by the use of oblique lines (indicating depth) and curves (indicating volume), thus transposing onto a plane surface objects which have depth or relief. This is where the mental factor comes in, the ideas that the mind conceives about objects (and this is the typically Cartesian aspect of Cubism, which places it squarely within the framework of the fundamental rationalism of French culture). This applies to familiar objects such as fruit, plates, glasses, bottles and musical instruments. Now a plate placed on a table is seen as being elliptical in shape, whereas we know, in fact, that it is round; since at the mental level there is no difference in value between what we see and what we know, the "roundness" of the plate also appears in the painting. In other words, we grant the same authenticity to what is in the third dimension as we do to the measurable values of the vertical and horizontal coordinates. As well as our notion of the object (which we had before looking at the picture), the time factor comes into play; we first see the plate as elliptical in shape and then as round, as though we had changed its position in space or were walking around it and seeing it from different angles. From this it is to be deduced that, although empirically a single object cannot be in two different places at the same time, in the wholly mental reality of space (that is, as an ordered, structured reality in the mind) the same object can exist in different forms and, naturally, in different places.

GIULIO CARLO ARGAN, *Italian art historian, is a professor at the university of Rome and was mayor of the city from 1976 to 1979. He is director of the review* Storia dell'Arte *and the author of many essays on art history, urban planning and methods of criticism. The text published here is taken from his study* L'Arte Moderna 1770-1970 *(Sansoni publishers, Florence, 1970).*

patterned wall-paper, there are symbols of growth and fertility.

A series of nudes executed during the years of the Second World War make use of some of the basic tenets of his first Cubist style, evolved some thirty years earlier, to produce images that in their sense of claustrophobia and bestiality, recall also some of the most unsettling and haunting apparitions of the late 1920s and early 1930s. However, whereas in these the female form had been seen as threatening and at times obscene, now she appears as both predator and victim—a symbol for humanity in anguish.

In *Woman Dressing Her Hair* of 1940 (illustration page 22), for example, the abnormally distented limbs, elephantine in their solidity, create the impression of a body for whom freedom of movement has become virtually impossible, a sensation further emphasized by the Cubistic distortions which enable the painter to incorporate a view of the buttocks of the figure into what is basically a frontal view, while the figure is simultaneously compressed into a tight, airless space.

In complete contrast *Woman-Flower* of 1946 (illustration page 22) seems to celebrate the presence of a new companion in his life and, obliquely, nature's generative powers: a young woman's body has been reduced to a single delicate, stalk-like form, supporting full breasts and a head as open and innocent as that of a simple convolvulus opening to the first rays of the sun. The work is joyous and unsentimental, but it is lent a dimension of pathos by the fact that one senses that in it Picasso was beginning to become aware of the discrepancy in age between himself and the sort of model who could stimulate his art to self-renewal.

Picasso's final manner of the fifties and sixties was to be characterized by an extreme physicality, a feeling of furious energy and urgency which would be remarkable in a man of any age but which is little short of incredible in the light of his advanced years. He continued to be obsessed by the single female form, but it was the pageant of both art and life which had become the real subject of his art—a vast, panoramic vision embracing the past and the present, in which historical figures, artists and philosophers, jostle and mingle with characters and models which had thronged Picasso's canvases for over seventy years. ■

JOHN GOLDING, *English painter, has been Reader in the History of Art at the Courtauld Institute, University of London, since 1977 and was Slade Professor of Fine Art at Cambridge University in 1976-1977. His published works include* Cubism 1907-1914, *New York and London, 1959 (revised edition 1968).*

Acknowledgments

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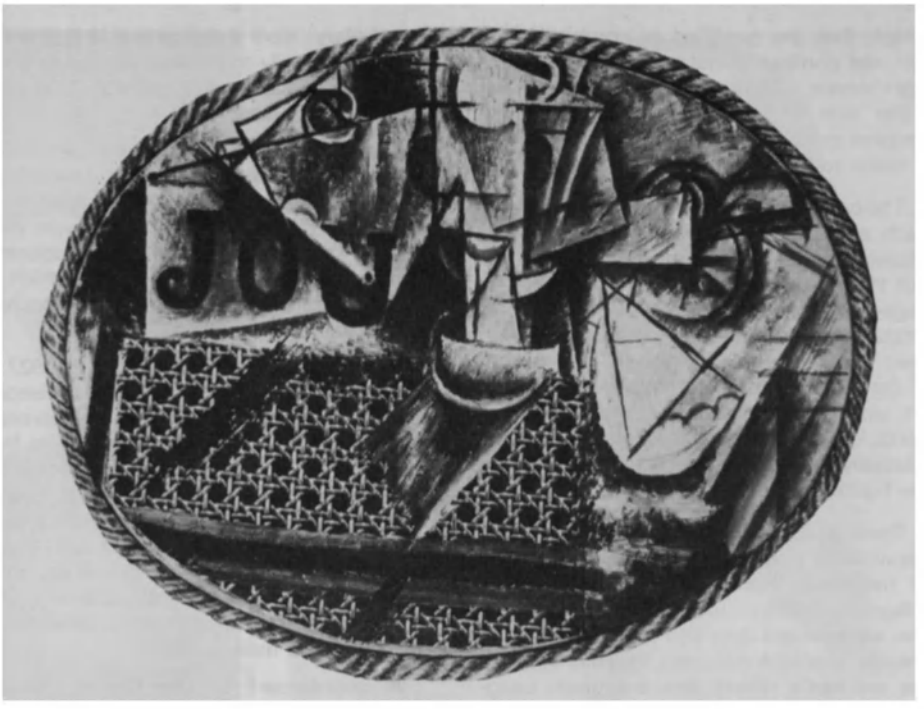

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***Still Life with Chair Caning,* 1912. Collage of oil, oilcloth and paper on canvas, surrounded with rope, 27×35 cm. The first collage of modern painting. This essentially Cubist technique was invented jointly by Picasso and Braque. It involves the introduction of real objects—paper, oilcloth, rags, wire and other objects in everyday use—into the plane surface of a picture, thus breaking with the unity of material and the element of optical illusion of traditional painting. Following its introduction by Picasso and Braque, collage was to become a permanent feature of modern art.**

Colour pages

opposite page

Top left, *Girl with a Mandolin* (portrait of Fanny Tellier) 1910. Oil on canvas, 100.3×73.6 cm. Top right, *Woman in an Armchair,* 1913. Oil on canvas, 148×99 cm. Bottom left, *Seated Bather,* 1930. Oil on canvas, 163.2×129.5 cm. Bottom right, *Girl before a Mirror,* 1932. Oil on canvas, 162.3×130.2 cm. (For these paintings see article page 20).

Centre pages

page 26

Top left, *Portrait of Ambroise Vollard,* 1910. Oil on canvas, 92×65 cm. Dating from the early days of Cubism, this portrait demonstrates the technique of the systematic fragmentation of the sitter, of objects (such as the bottle at the top left of painting) and of the surrounding space. In this portrait, despite its multi-faceted fragmentation, in contrast to the impenetrable, almost hermetic nature of several other paintings of this period, the resemblance with the original remains. Picasso seems to have reversed the normal order of things, starting with a Cubist breakdown of space into planes into which, in the course of a prolonged series of sittings, he merged the sitter. Top right, *Three Women at the Spring,* 1921. Oil on canvas, 203.9×174 cm. Bottom photo, *Three Musicians,* 1921. Oil on canvas, 200.7×222.9 cm. The first of these two paintings marked the beginning of Picasso's "classical" period; the second has been described by Pierre Daix as "the goal of the Cubist road". Strangely enough, both of these works were created at the same time, in the autumn of 1921, at Fontainebleau, near Paris. An eyewitness recounts that the two canvases could be seen facing each other in the studio with the paint from Picasso's brushes fresh upon them—ample evidence of his ability to work simultaneously in two diverse, if not contradictory, styles. The *Three Musicians* portrays three masked characters, a pierrot playing a clarinet, a harlequin with a violin or a guitar, and a monk, seated at a table beneath which lies a dog. The subject is gay, but Picasso gives his festive trio a solemn, even sinister majesty.

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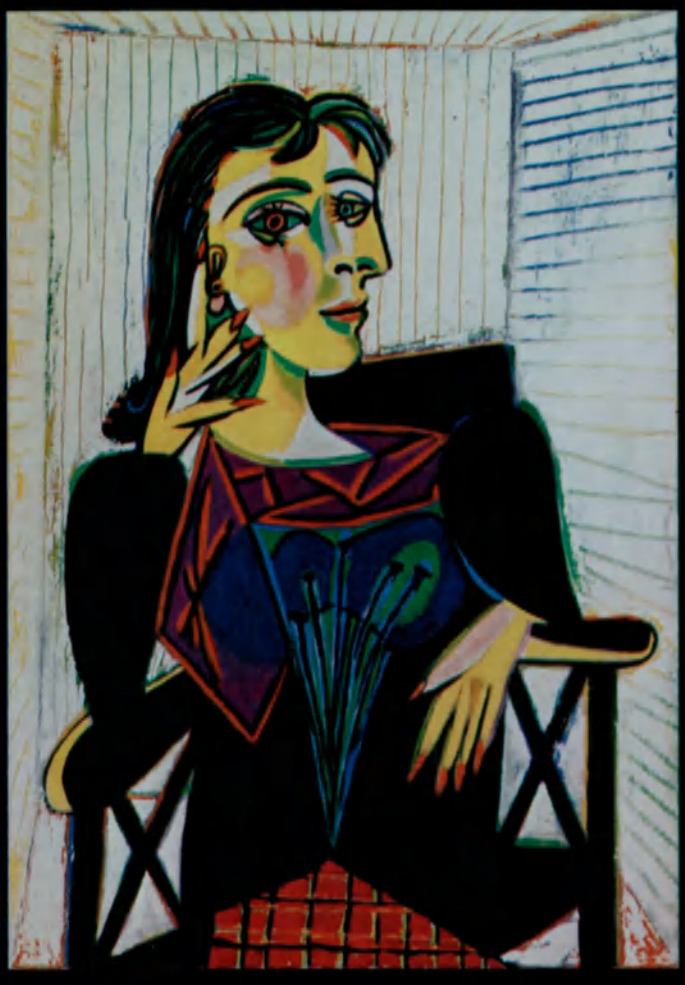
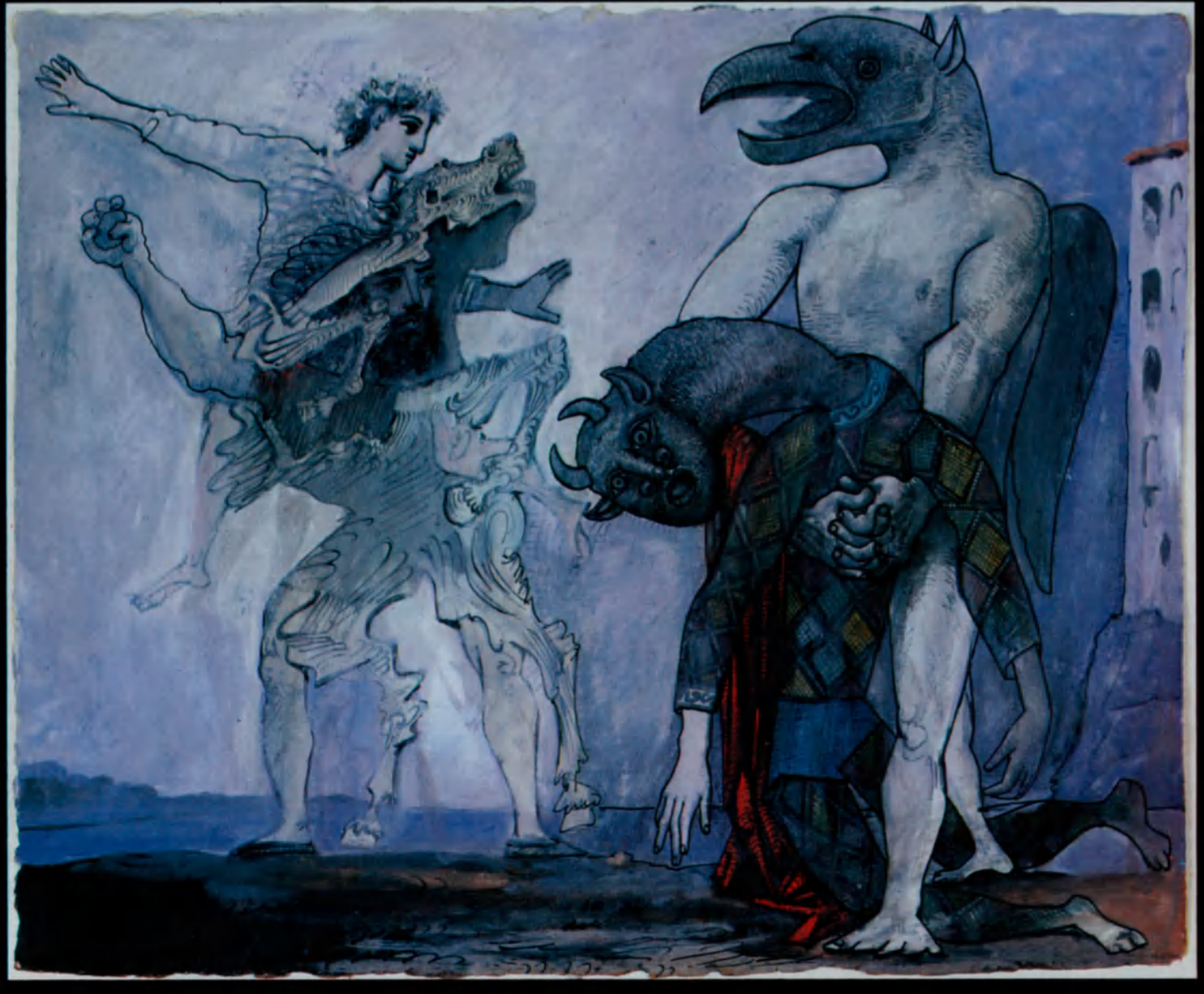
Top left, *The Dance,* 1925. Oil on canvas, 215×142 cm. This famous canvas marked a new chapter in the work of the ever-inventive Picasso and inspired the French surrealist André Breton's remark that "Beauty has to convulse, or it is nothing". Here can be detected the "convulsive" surrealist inspiration which was to develop in the second half of the 1920s and during the 1930s. Moving far away from his recent monumental classicism, the forms express a frenetic movement as syncopated as the rhythms of jazz. The faces are grotesque, even bestial (in particular that of the dancer to the left of the canvas), and the bodies seem disjointed; it is as though the figures had become dislocated in a frenzy of fury and primitive sexuality. Bottom photo, *The Kiss,* 1969. Oil on canvas, 97×130 cm. Picasso took the kiss as the subject of several paintings, including the famous canvas of 1925 which was completed at about the same time as *The Dance* and is imbued with the same convulsive frenzy. In *The Kiss* of 1969 (illustrated here), although the impact remains powerful, there is a sense of serenity, of the nostalgia of an artist nearly ninety years old recalling the days of his youth. Top right, *Mother and Child,* 1971. Oil on canvas, 162×130 cm. Picasso returns again to a theme he had tackled many times since adolescence; it is echoed in the tragic mother and child of *Guernica.*





Picasso's debt to African art

by Beseat Kiflé Sélassié

"I don't say everything, but I paint everything," Picasso once remarked in the course of a conversation with an old friend. And it is true that when Picasso speaks his words tell us less than do his paintings. In this respect he is already a true *initiate* in the African sense of the word. For the *initiate* in African cultural traditions is a disciple who is sufficiently worthy and persevering for the spirit of the ancestors to disclose and pass on to him—through proverbs, myths, poems and riddles—the meaning of the symbols representing knowledge of man and the universe.

In order to keep away laymen, non-initiates and "blind" disciples whom the spirits will never be able to "open" to the "light" of knowledge or whose "ear" they will never succeed in "piercing", the initiate, like Picasso, must not say everything nor "reveal" everything. The idea is to exclude opportunists, envious or indiscreet people who are unfit to acquire the secrets of nature and to be admitted to the mysteries of the essence of man and the universe.

In May 1907, during a chance visit to the Paris Ethnographical Museum (now the Musée de l'Homme) in the old Palais du Trocadéro, Picasso experienced a "revelation" at his first sight of the masks of Africa, Oceania, the Caribbean and America. Taking this discovery as a departure point, some working hypotheses can be advanced which may throw new light on the different stages, high points and itineraries in his works and on the hidden, underground influences which marked his prolific and varied output, both before and after his African phases.

Colour page, left

Top left, *Dora Maar Seated*, 1937. Oil on canvas, 92×65 cm. Top right, *Head of a Woman with Two Profiles* (portrait of Dora Maar), 1939. Oil on canvas, 92×73 cm. (See article page 47). Bottom photo, *Composition with Minotaur* (curtain for Romain Rolland's play "Le 14 Juillet"), 1936. Indian ink with gouache, 44×54.5 cm. (See article page 34).

Several authors have already discussed in detail the impact and lasting consequences which the visit to the Trocadéro had on Picasso's development, especially on the final version of the painting *Les Demoiselles d'Avignon,* regarded by art historians and critics alike as "one of the touchstones of 20th century art". There is no need to dwell on this further, but controversies and disputes between different schools of thought continue to this day as to the real sources which inspired *Les Demoiselles d'Avignon.*

Picasso himself helped to maintain confusion among critics, by denying at times that *Les Demoiselles d'Avignon,* which he claimed was painted *before* his visit to the Trocadéro, had been influenced by the African masks and sculpture. Yet all the evidence points to the contrary. Picasso, the initiate, did not say everything, he painted everything. In the process, he sometimes took a sly pleasure in creating myths, among them the myth of Picasso, the greatest creator of all times.

In this proclivity for "joking" he also shows himself to be an initiate, for in African cultural traditions the initiate knows how much more revealing "jokes", humour and laughter are of true knowledge than is ordinary discourse. But in fact what Picasso says, or does not say, or denies about the sources that inspired *Les Demoiselles,* is not really important. For the figure on the left and the two figures on the right patently recall African masks, perhaps even those of Oceania. Besides, are we not free, indeed bound to look at the picture differently from the way in which Picasso claims to present it? After all, he warned us that he paints everything but does not say all.

Thirty years later, during a conversation with André Malraux and the Spanish philosopher José Bergamin, Picasso recalled his visit to the Trocadéro, "at the time he was finishing *Guernica,*" in 1937. In this very important "admission" he explains what so-called "Negro" art meant to him far better than anyone else could do. Malraux begins by explaining the context in which Picasso made this statement and emphasizing its importance. Then he lets Picasso speak in his own words: "We had talked about Spain and about painting; he became more revealingly confidential than I have ever heard him:

'Everybody always talks about the influences that the Negroes had on me. When I went to the old Trocadéro... I was all alone. I wanted to get away. But I didn't leave. I stayed. I understood that it was very important: something was happening to me, right?

'The masks weren't just any other pieces of sculpture. Not at all. They were magic things. The Negro pieces were *intercesseurs,* mediators; ever since then I've known the word in French. They were against everything—against unknown, threatening spirits. I always looked at fetishes. I understood; I too am against everything. I too believe that everything is unknown, that everything is an enemy! Everything! Not just the details—women, children, babies, tobacco, playing—but the whole of it!'"

All the elements in the cosmogony of African arts and all the themes which stand out as landmarks in Picasso's life's work are contained in this statement. First the importance of detail, for it is beneath simple things and gestures and the banality and triviality of each individual being's daily life that the essence of Man and Nature is hidden or revealed. In African cultural traditions supreme knowledge is seen in humble guise.

Next women, who symbolize fertility and the source of life, nourishing men with the forces of the universe and of love, but who, at certain times, can also be incarnations of malice and evil.

Children, too, play an important role in traditional African religions, symbolizing the light of truth; not only the family but every member of the community must contribute to their education so as to create that complex "classical masterpiece" which each child must become for the whole of society.

And lastly animals, which in African beliefs symbolize good or evil according to their species. They appear very early on in ▶

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Picasso's work, as is shown by the bull in *Picador,* his first known canvas, painted in Málaga when he was eight, as well as in his drawings of *Pigeons,* dogs and in *Blue and White,* all produced in Málaga about the same time, and especially in *The Acrobat's Family with a Monkey* painted in Paris in 1905, sixteen years later. Such "details", in African philosophy, make up the "sum total" of daily existence.

For Africans art is deeply rooted in everyday life. This is borne out by the importance attached to familiar objects such as cups, gourds, stools, pottery, combs, knives, spears and animal skins with their variety of decorative styles. All are of practical use and the trained initiate sees them not only as works of art integrated into daily life; he is also able to discern coded messages and spiritual symbols in the distinctive patterns decorating each individual object. This is even more true of ritual objects, masks and sculpture which in Europe are generally regarded as purely decorative, whereas in Africa they are an integral part of belief and, as such, are not restricted to the small and privileged circle of initiates but belong to the whole community.

To sum up, African arts function on the level of Being, Existence, the Universe and man's Ideas concerning them; not on the level of appearances as the eye perceives them. They seek to embody Thought and Ideas rather than their superficial, outward representations and manifestations. This probably is what led Picasso to say that the "Negro" arts are "rational". "Rational" in the sense that he found in them, instinctively perhaps at first, but later deliberately, thanks to his great capacity for assimilation, a fruitful and coherent source of inspiration which eventually led to Cubism.

The French poet René Char wrote that Picasso's faculty of assimilation proves that he was "naturally revolutionary in his relationships and inspiration". By this he meant that Picasso "created" even when he borrowed ideas, for however enthusiastic, he never let himself be carried away. And it is a fact that, compared with Gauguin, for example, who seemed to be for ever casting about for exoticism in his revolt against the society of his time, Picasso adopted the stance of a revolutionary, drawing strength wherever he found inspiration and turning this inspiration into a new basis for discussion and a new weapon which was none other than Picasso himself faced with the challenge of his universe. This shows how important the arts of Africa were to Picasso as a springboard—but only a springboard—for the creation of more and more original work.

The force of the African conception of art which Picasso had assimilated so perfectly, lies in the fact that it exists in relationship to an everyday attitude to life which makes use of symbols as protection against the evil eye and the assault of "unknown", external forces, whether of evil or of good. We are dealing therefore first and foremost with fetishes. This is the African approach to art and Picasso grasped this the very first time he came into contact with it at the Trocadéro:

"I understood what the Negroes used their sculpture for. Why sculpt like that and not some other way? After all, they weren't Cubists! Since Cubism didn't exist. It was clear that some guys had invented the

Photo © Réunion des Musées Nationaux, Paris. Musée Picasso, Paris

This specimen of the art of Guinea's Baga people once belonged to Picasso.

models, and others had imitated them, right? Isn't that what we call tradition? But all the fetishes were used for the same thing. They were weapons. To help people avoid coming under the influence of spirits again, to help them become independent. They're tools. If we give spirits a form, we become independent. Spirits, the unconscious (people still weren't talking about that very much), emotion—they're all the same thing. I understood why. I was a painter. All alone in that awful museum, with its masks, its dolls made by the redskins, its dusty models. *Les Demoiselles d'Avignon* must have come to me that very day, but not at all because of the forms; because it was my first exorcism-painting—yes absolutely!"

In practical terms exorcism meant that Picasso succeeded in combining two-dimensional perspective as used in Western painting and a third dimension as represented in the forms of African sculpture. It was this combination which led to Cubism.

Les Demoiselles d'Avignon marked the beginning of Picasso's so-called "Negro" period (1907-1909), which comes between his "Blue" (1900-1904) and "Rose" (1904-1906) periods and the birth and development of Cubism (1909-1914).

The final version of *Les Demoiselles d'Avignon* was painted at the earliest at the end of July 1907. The first sketches of the picture, of which there are several, were done in April 1907. Between then and the time he stopped working on the painting Picasso experienced his "revelation" of African masks and sculpture. Critics often compare the compositional elements and general theme of the first rough sketches with Cézanne's *Cinq Baigneuses,* or, because of the tones, with certain paintings by Matisse and Gauguin. But in my opinion we might here postulate another new African phase in Picasso's work, one which was marked by what I would call Arab-Muslim influences.

In support of this theory one has only to consider Picasso's own earlier pictures as the first source of inspiration for *Les Demoiselles d'Avignon,* in particular *The Harem, La Toilette* and *La Coiffure.* All these pictures were painted during the summer of 1906 in the little Catalan village of Gosol, 10 kilometres from the French border. It is tempting to explore this theory since the months that Picasso spent at Gosol constituted one of his last long visits to his native country after he moved to Paris and settled at the *Bateau Lavoir.* What could be more natural than for him to draw inspiration for *Les Demoiselles* from his own cultural heritage and environment in order to maintain his identity as a Spaniard, a native of a country at the crossroads and meeting point of European Christian civilization and the spiritual trends of Islam and North Africa?

After all, Málaga, where Picasso was born and where he spent the first ten years of his

life, is an Andalusian town in southern Spain and therefore quite near the coast of Africa. Málaga was formerly an important centre of al-Andalus, that is, of Muslim Spain which, for eight centuries, covered a large part of the Iberian peninsula and which left a particularly strong imprint on present-day Andalusia. As a native of Málaga, therefore, the young Picasso would have felt the pull of Arab-Muslim influences across centuries of Spanish history. His attachment to his birthplace is attested to by the fact that he returned from La Coruna and Barcelona to spend his holidays there in 1895, 1896 and 1897.

This early African phase in Picasso's work is important chronologically, but up to now it has never properly been explored. Yet already in 1905 Guillaume Apollinaire had drawn attention to this source of inspiration in the following words: "That Spaniard... his roots are deep... they go down to the rich composition and startling decoration of 17th century Spain... his quest for beauty led him in many directions; he ended up spiritually a Latin and rhythmically an Arab."

This emerges from the rhythmic tones of the blue draperies which can be seen in the background behind the two African women on the right hand side of *Les Demoiselles.* The draperies and rhythmic movement of the two women in the centre of the picture, although obviously inspired by Iberian sculptures, also recall the women in *The Harem* and Picasso's first wood carvings, in particular *Head of a Woman* and *Nude with Raised Arms,* which were both carved in boxwood between 1904 and 1906, long before his visit to the Trocadéro.

Taking into account the two African phases before Picasso painted *Les Demoiselles,* as well as the inspiration provided by the Iberian sculptures and Spanish environment and Spanish painting, African art exerted an obvious influence on all his subsequent development. On the one hand, the themes he treated during this period—women, children and animals (which he reinvents in symbolic form, such as the Minotaur)—are all found in his later work. His constant preoccupation with Thought and Ideas, rather than their outer forms and appearance, and his more than realistic—that is surrealistic—representations of still life, all testify to the lasting influence of African art. Mention should also be made of his decorated ceramics which show how art can be integrated into simple, everyday objects, as it is in Africa.

All this can be summed up in a simple proposition: by retaining and strengthening his cultural identity as a Spaniard, instead of allowing it to become diluted, Picasso "rationally" assimilated African art. And so, when we look for him in Africa, we find him in Spain. The work of Picasso, who "painted everything", teaches us that the specific and the universal, human difference and human solidarity, are but two aspects of a simple reality which finds its synthesis only in art. ■

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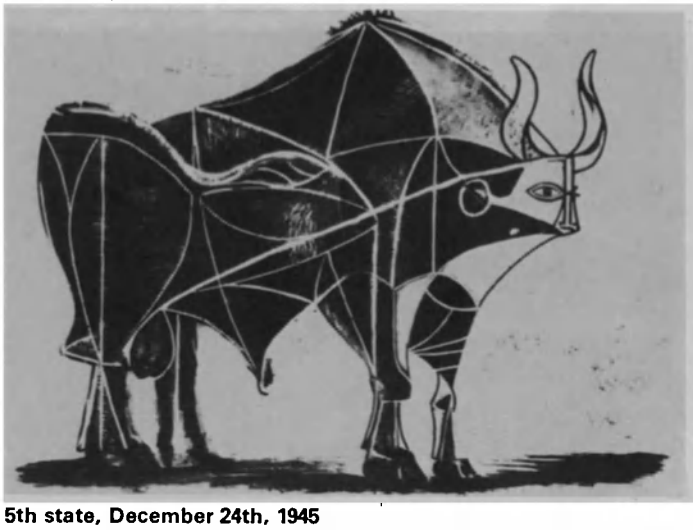
Nude with Drapery, **1907. Oil on canvas, 152 × 101 cm.**

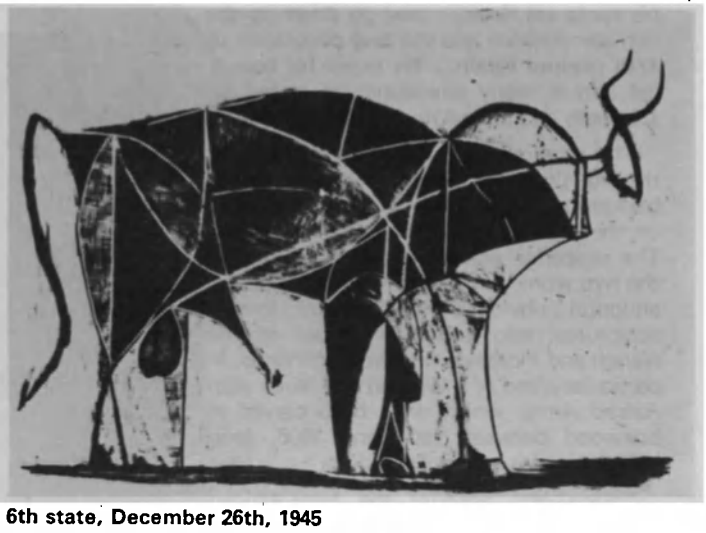
Photo Giraudon © SPADEM 1980, Paris. Hermitage Museum, Leningrad

1st state, December 5th, 1945

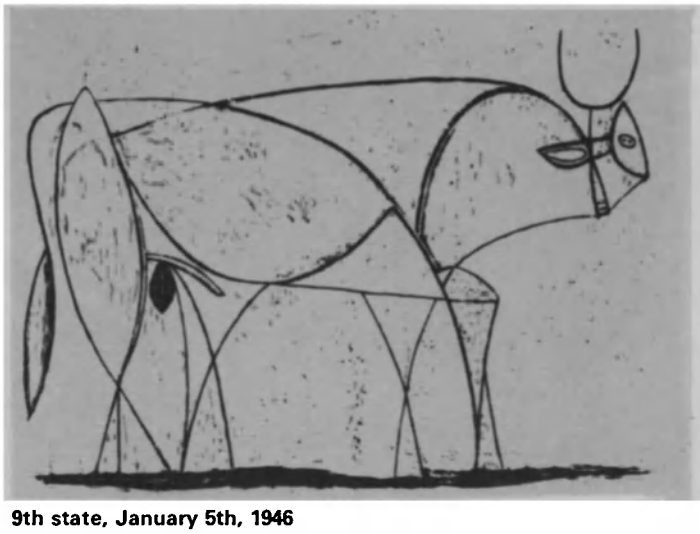
2nd state, December 12th, 1945



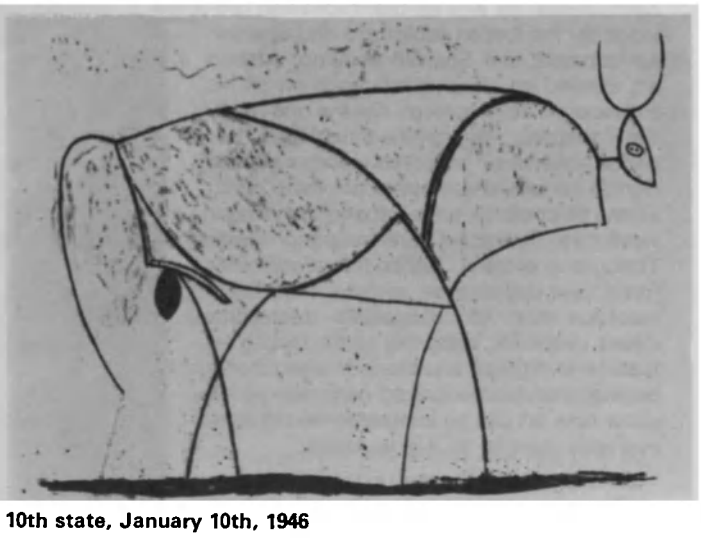
5th state, December 24th, 1945



6th state, December 26th, 1945



9th state, January 5th, 1946



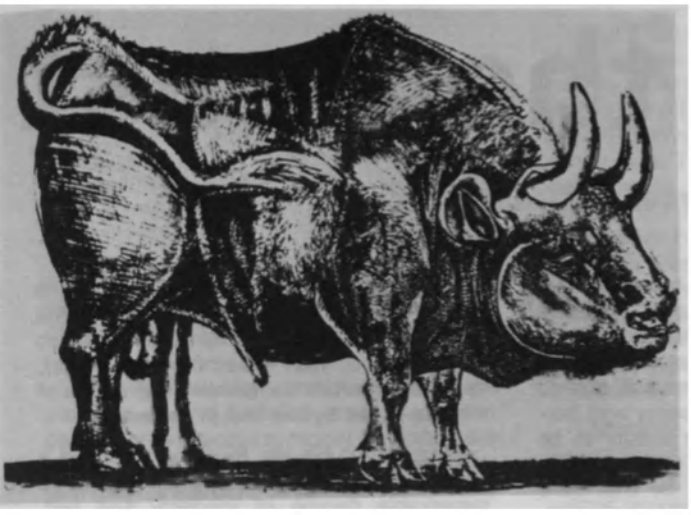
10th state, January 10th, 1946

Text, by Hélène Parmelin, and photos from Picasso Lithographs, *by Fernand Mourlot. Editions André Sauret, 1970, Monaco.*

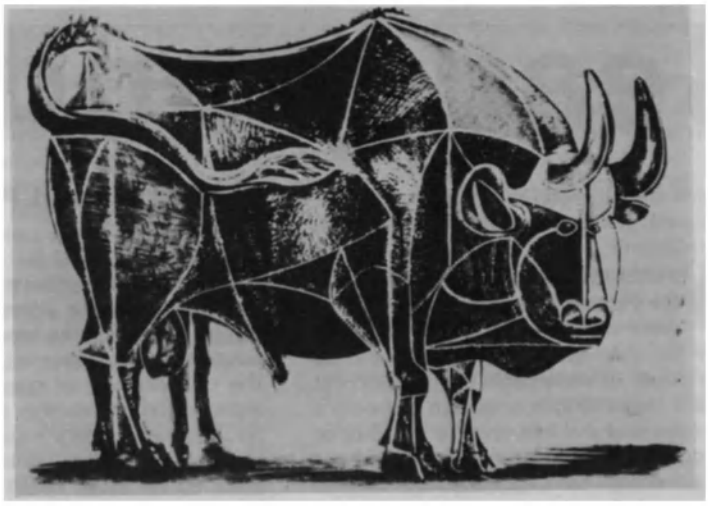
IT happened at Mourlot's works in 1945, in the old workshops in Rue de Chabrol, Paris. The story is told by Jean Célestin, a craftsman who was working with Picasso at the time and who says of him. "He has left his mark on me. Working with Picasso has added something special to my life." And he adds: "He has a feeling; he has, how shall I put it, incredible talents... he is gifted; he is a painter".

The story of the bull should be heard in the huge workshops, where the vats of ink shine, the machines turn, posters are hung all about, the workmen bustle at their work and the painters pass by.

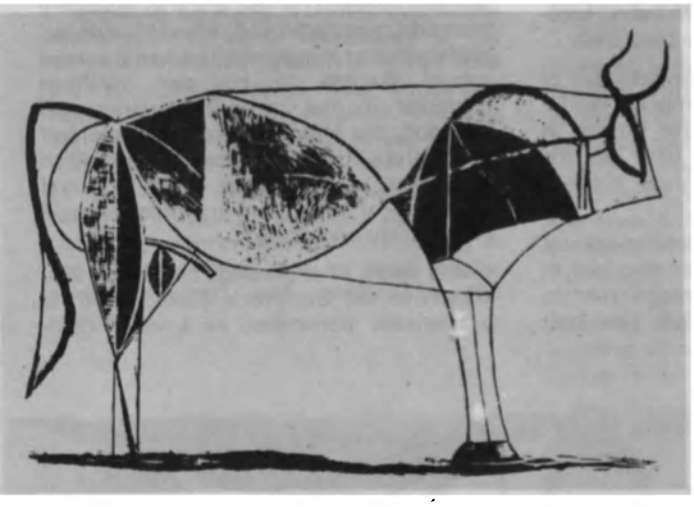
"One day", said Célestin, "he started work on the famous bull. It was a superb, well-rounded bull. I thought myself that that was that. But not at all. A second state and a third state, still well-rounded, followed. And so it went on. But the bull was no longer the same. It began to get smaller and to lose weight... That same day Henri Deschamps told me that Picasso 'was taking away rather than adding to his composition...' He was carving away



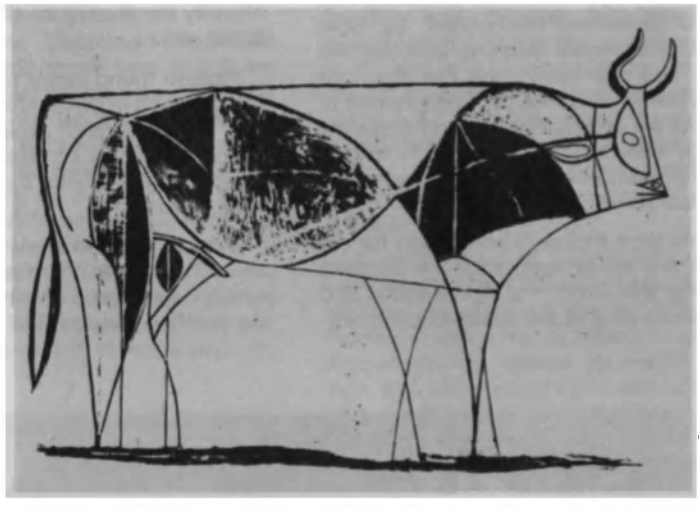
3rd state, December 18th, 1945



4th state, December 22nd, 1945



7th state, December 28th, 1945



8th state, January 2nd, 1946

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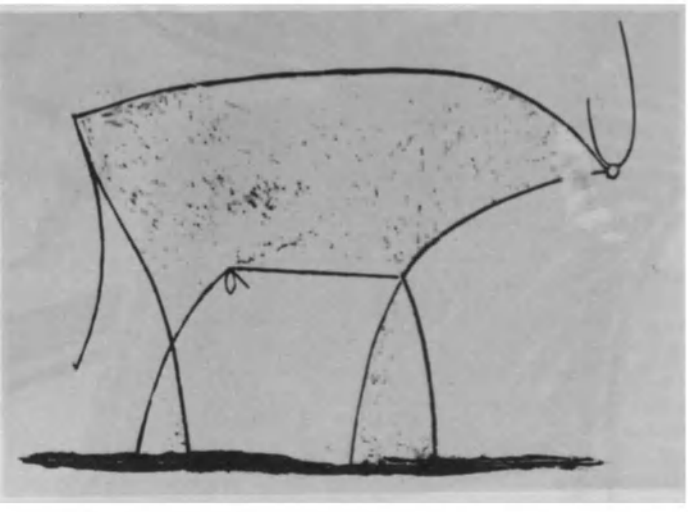


11th state, January 17th, 1946

The metamorphosis of a bull

slices of his bull at the same time. And after each change we pulled a proof. He could see that we were puzzled. He made a joke, he went on working, and then he produced another bull. And each time less and less of the bull remained. He used to look at me and laugh. 'Look Henri', he would say, 'we ought to give this bit to the butcher. The housewife could say I want that piece, or this one...' In the end, the bull's head was like that of an ant." And to conclude the story of the bull Célestin said: "At the last proof there remained only a few lines. I had watched him at work, reducing, always reducing.

"I still remembered the first bull and I said to myself: What I don't understand is that he has ended up where really he should have started! But he, Picasso, was seeking his own bull. And to achieve his one line bull he had gone in successive stages through all the other bulls. And when you look at that line you cannot imagine how much work it had involved..."

"There are paintings in which there seems to be nothing, yet which contain everything", said Corot. And the progression to the bull is typical of this. Each state has its meaning and each of these meanings leads towards another form of truth. What remains carries all the range of thought we imply when we say the word "bull". ■

Beauty and the beast

by Roland Penrose

DURING his long and intensively active life Picasso produced works which were acclaimed even by those most hostile to his disquieting inventions as masterpieces of undeniable beauty, and yet there are those who accuse him of being a destructive and evil influence, a trickster or mocking demon rather than an artist intent on quickening our appreciation of the richness and diversity of human experience.

At an early age he became conscious that we find ourselves surrounded by both demons and angels radiating ugliness and beauty. This is evident in his first drawings seen at the Museo Picasso in Barcelona of misery in the streets, battles and matadors gored by bulls which hang next to tender, truthful paintings of flowers, landscapes and the female form.

In early days Picasso's admiration for circus folk and his sympathy for the outcasts of society, the clown, the mountebank, and his understanding of the misery of blind beggars and those in prisons and hospitals were at the basis of his perception of monsters rather than the fire-breathing dragons of romantic tales. It seemed necessary to admit the co-existence of good and evil and to achieve the partnership of beauty and horror. Inevitably there must be beauty to be found somehow in ugliness, and beauty, if it were to be alive, could not be that pure frozen abstraction made by Pygmalion. A vital force must emerge from it which will electrify the duality in our own hybrid emotional nature.

Picasso found ample acknowledgment of this situation in myths that symbolize our inner torments and aspirations; myths in which the whole of creation gave him the means of examining that elusive element called reality.

Frequently in his work he depicts animals and attributes to them human emotions in which violence and cruelty play their part. In the painting *Cat and Bird* of 1939, a cat with vicious claws tears its prey to pieces, but the face of the cat seen against a serene blue sky is both feline and human. Elsewhere, as in *Bullfight* of 1934 (illustration this page), he shows us with compassion the drama of a horse gored by the bull in the arena.

Throughout his life Picasso combined a consciousness of his talent with a remarkable degree of modesty and self-criticism. In early days he imagined a likeness between himself and that legendary mercurial wanderer and talented outcast, Harlequin, but in later years he found a more robust likeness to his own ebullient character in the mythical monster and demigod, the Minotaur. Half man and half bull it brought reminiscences of his childish fascination for the *corrida* where man and bull confront each other in a ritual struggle between life and death.

In a series of engravings begun in 1933, known as the *Sculptor's Studio,* myth is passionately transcribed as a visual com-

Photo Acquavella Galleries, Inc., New York © SPADEM 1980, Paris. Private Collection, New York

mentary on his own life. An enigmatic similarity in the depths of desire was the plane on which this became manifest.

After we have been introduced in several etchings to the bearded sculptor accompanied by his exquisite model at work in his studio but unhappy at the lack of satisfaction that his marble creations give him, there is a change of atmosphere.

Suddenly his studio is brutally invaded by the shameless, lustful appearance of the Minotaur which brings with it a release from the painstaking labour and scrupulous respect for the sculptor's models. The orgy that follows, involving the divine yet intolerable monster in intimacy with the artist as well as his placid and beautiful girls, works up through progressive images to uncontrolled violence and rape culminating in the Minotaur being put to death in the arena, watched with anxiety by the spectators.

Bullfight, 1934. Oil on canvas, 97 × 130 cm. The vigour of its dramatic impact and the sheer size of the canvas make this work perhaps the most striking of all the paintings Picasso devoted to the theme of the _corrida_. The violence of the shock as the bull savagely knocks to the ground and disembowels the horse is emphasized by the double outlines of the two animals. In Picasso's symbolism the bull stands for evil and brute force, whereas the horse usually represents good and innocence. Here the dying animal, its head thrown back in the final agony, seems prophetic of the tragic, poignant posture of the horse in _Guernica_ (see page 16), painted three years later.

Later Picasso added a postscript in which the amorous demigod meets a different penalty—blindness. Landing from the sea we now find him being led along the quay by a child carrying a dove, docile and lamenting to the stars. The sense of touch becomes his only means of contact as he stumbles through the night (illustration page 36). The affliction of blindness recalls paintings from the Blue Period, made some thirty years before, of the blind beggars in the streets of Barcelona. He reminds us here that the imagination can function without the aid of physical sight and that the inner eye is essential to the poet.

The image of the Minotaur continued to haunt Picasso in drawings, gouaches and notably in a large engraving of 1935, which seems prophetic of the Spanish Civil War due to begin a few months later and also of his great mural *Guernica.*

Minotauromachy (illustration page 36) presents a dramatic scene into which the monster intrudes with fierce aggression. He is attacking a girl dressed sumptuously in a toreador costume who lies dying on a terrified horse while the bearded sculptor tries to make his escape up a ladder. But again the brute is halted in its onslaught by the presence of a little girl holding a bunch of flowers who fearlessly confronts him with a lighted candle. This steadfast gesture reasserts a precarious balance between the ugliness of uncontrolled violence and the forces of light.

The following year Picasso made another drawing which again testifies to his desire that in spite of the coexistence of good and evil he still hopes that the good and beautiful will somehow dominate. Drawn with the highly evocative line of his pencil he presents us with *The End of a Monster* (illustration page 36). The Minotaur struck to death by an arrow is shown his own bestial face in a mirror held up to him by a woman of classical beauty emerging from the sea.

In 1936 Picasso produced a gouache which was enlarged for the drop-curtain for "Le Quatorze Juillet" a play by Romain Rolland.

The theme is a duel between two imposing antagonists (colour page 28). On the right a powerful winged demon with the head of a bird carries in its arms the limp figure of a defeated Minotaur gasping for breath. It is challenged as it goes by a young hero mounted on the shoulders of a bearded man who has disguised himself in the skin of a horse and prepares to hurl a stone at the demon. But it is the figure of the wounded Minotaur that is of particular significance because Picasso has dressed him in the diamond cloth of Harlequin.

He combines both the images that Picasso had adopted for himself, here exhausted and carried off by a powerful monster, a circumstance which may reveal the "holy doubt" with which he viewed himself and his achievements.

But Picasso had no need to return to the past nor to invent legends to find his monsters. They could be found in contemporary tyrants whom he hated and caricatured, such as General Franco, or more personally they could appear as the expression of the miseries and provocations that arose in the course of his married life.

For some years he went through great emotional stress after his separation from his first wife Olga in 1934. Submission to violent attacks from her due to her jealousy for his new love, Dora Maar, aroused an anger which echoed throughout his whole production. Distortions of the human form became grotesque and terrible.

The monsters he could invent with such power continued to haunt him. This appears in many different forms throughout the years that followed. In a drawing of 1934 (illustration page 37), in which he had in mind David's painting of the assassination of Marat, he seems to be laughing at his own obsession, for humour even in its blackest form is often associated with the monstrous.

A furious female figure has invaded the room like a whirlwind. Her face with small cruel eyes is dominated by a large open mouth with fangs bared and a tongue swollen and thirsting for blood. With outstretched arm she plunges an enormous knife into the jugular vein of her victim seated like Marat in the bath-tub, but to our surprise it is not Marat who is the victim. It is a girl with the profile of Marie-Thérèse Walter, the sensuous blond model who is found so frequently in paintings of the early thirties.

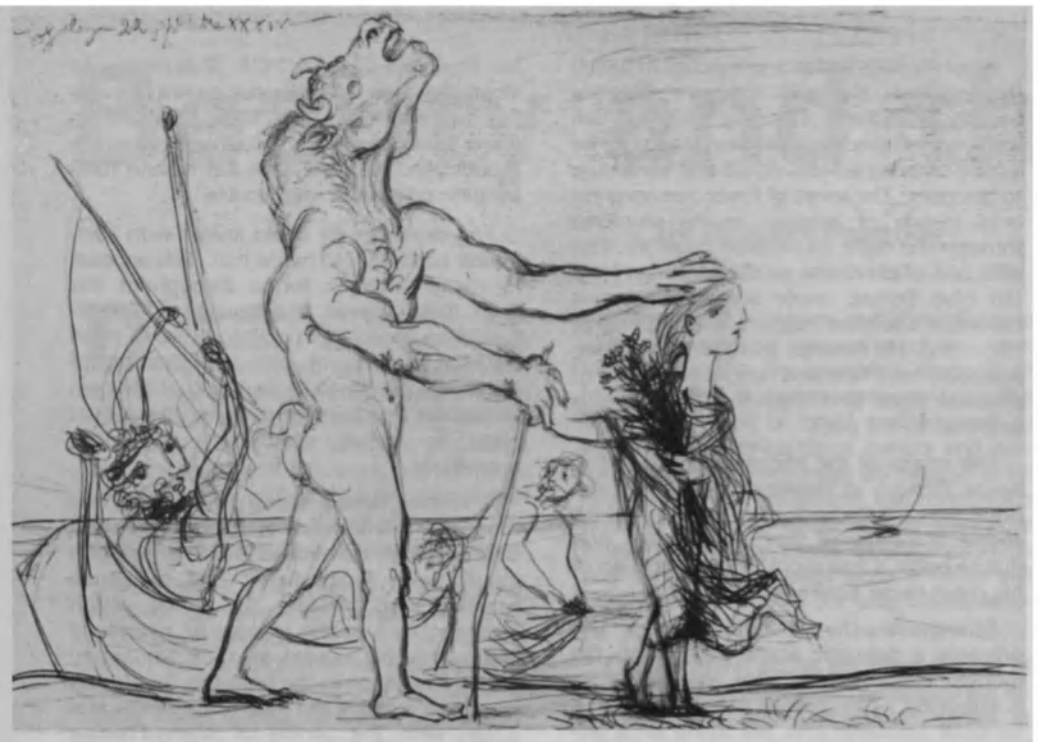
A similar kind of metamorphosis could have its origin in a mixture of sources, some benign. The obsessive beauty of Dora Maar inspired Picasso for a host of inventions. Frequently her radiant face with shining eyes was transformed into a bird or the head of a nymph with budding horns and at times the long aristocratic head of his Afghan hound was merged into paintings which, although they could not be called portraits, were still in essence Dora.

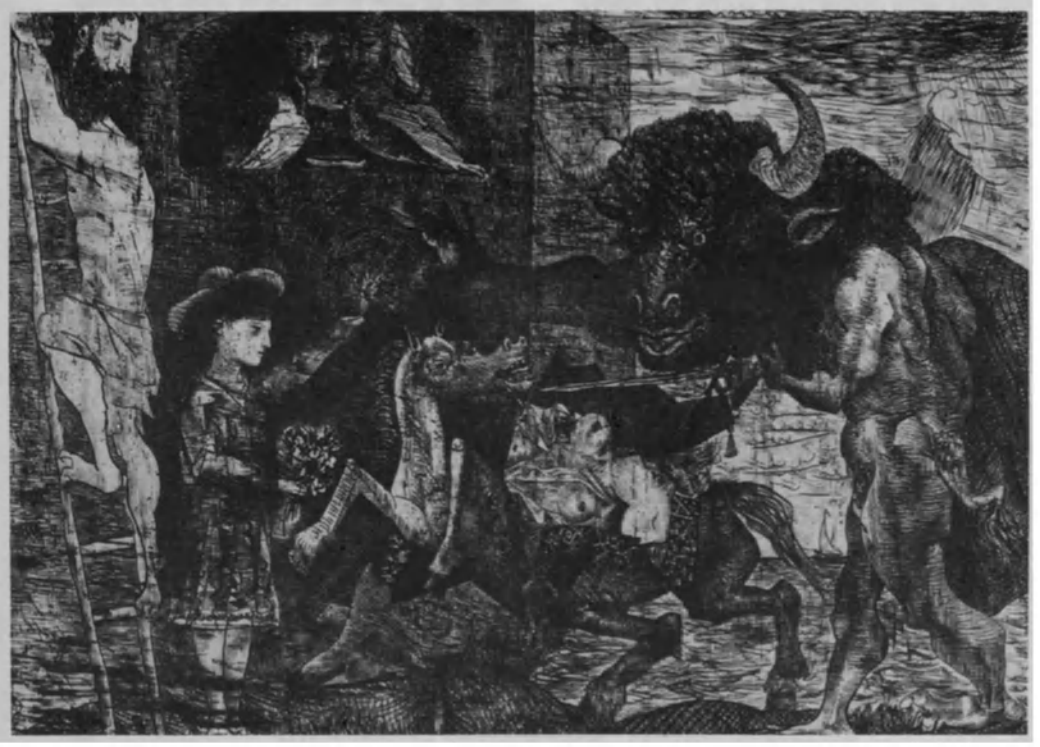
There is for instance a war-time drawing of a female figure sitting in the chair usually occupied by Dora Maar at Royan during the invasion where Picasso with macabre humour has substituted the enlarged skull of a rabbit for her head.

This raises urgently the question as to why he should wish to mock and demolish beauty he had known and admired so intensely even when personal animosity was absent? Can it be that the deeper the shame and the anguish brought about by outrageous catastrophes in the world around him, the greater must be the sacrifice demanded of him, if it were to convey a message of sufficient power? In what other way could he prove better the violence of his emotion? By this sacrifice beauty herself gave birth to, or rather became the monster.

Among the many studies made for *Guernica* in 1937 there is a large monochrome canvas known as *Woman with a Dead Child* (illustration page 37). It is a poetic statement containing an acute degree of tenderness and compassion expressed with terrifying violence, similar in this respect to the small painting *The Crucifixion* painted seven years before but more direct in its appeal.

The movement of the figure of a woman across the picture culminates in her head above the dead child she carries. The head perched at the extremity of a long straining neck displays a powerful expression of agony due to the unprecedented distortions it contains and the associations they evoke. The eyes brought together on the same profile rock like small boats in a storm, the nostrils suggest birds caught in a gale, while





from the mouth comes a scream, shrill and as penetrating as the enormous tongue shaped like a flame. The tongue itself is surrounded by teeth sharp and dangerous, with an outer cordon of lips drawn taut like the arc of a bow.

The grief expressed by this fusion of images is the contrary to a passive acceptance of misery, it calls with authority for justice with clear and resounding eloquence. Yet this head may by some be considered monstrous and hideously ugly but such qualifications would be meaningless. They would fail utterly to apply to the vivid experience which is stated clearly in this heartbreaking image. It is above all because of the distortions that emotions of anguish, compassion and indignation are aroused, and it is by the relevance of the metaphors that, as in poetry, we are able to attain glimpses of universal truth.

There are moments when Picasso's irrepressible sense of humour encouraged him to invent monsters which could astonish by their grotesque invention and bring laughs from children. Their prototypes were to be found on the seashore or among

Photos Réunion des Musées Nationaux © SPADEM 1980, Musée Picasso, Paris

Photo © SPADEM 1980, Paris. Sir Roland Penrose Collection, London.

In 1933 and 1934 Picasso produced a series of drawings and engravings on the theme of the *Blind Minotaur Guided by a Young Girl* (top photo, a drawing in the series made in 1934, 33.5×51.2 cm). The principal elements—the blind minotaur and the girl, with the fishermen and the sea in the background—are repeated in each work of the series. In the final etching, referred to in the article on these pages, the figure of a youth has been added and the young girl is seen holding a dove instead of flowers and leading the blind minotaur towards the left of the picture. The girl, whose face is that of Picasso's companion Marie-Thérèse Walter, represents innocence and intelligence in contrast to the now tamed lasciviousness and brute force of the minotaur. In *Minotauromachy* (centre photo, etching made in 1935, 49.8×69.3 cm), innocence, again in the form of a young girl holding flowers and a lighted candle, fearlessly confronts the powers of violence and evil. Bottom photo, *End of a Monster* (pencil drawing of 1937).

railway station crowds, in the same surroundings where other faces inspired drawings of nymphs of disconcerting charm.

The images he created are rich in associations. They contain so often that which is called beauty on the one hand and the monstrous, that disconcerting appearance of terror, on the other. In his fundamental desire to exclude nothing that can be expressed he refused to set up boundaries and in conversation with his secretary-companion Sabartes he once said "Beauty, what a strange thing!... For me it is a word devoid of meaning for I don't know from where its significance comes nor to what it leads. Do you know exactly where to find its opposite?".

This refusal to accept a simple dichotomy between beauty and its opposite gives a clue to Picasso's attitude and the freedom with which he could enhance his effects emotionally by a welding of two extremes. We can gain from him deep experience of reality through his sacred monsters. These are not lacking throughout the world, for man made gods and, even more successfully, demigods in his own image. ■

ROLAND PENROSE, *English writer and painter, first met Picasso in 1936 when involved in preparations for the first International Surrealist Exhibition in London, thus beginning a friendship which only ended with Picasso's death. He has written widely on 20th-century European artists and their work and is the author of some 10 studies on Picasso including* Picasso: His Life and Work, *(revised edition, Pelican Biographies, London 1971) which has been translated into six languages. Sir Roland Penrose is also President of the Institute of Contemporary Arts, London, which he was instrumental in founding in 1947.*

Photo Zervos vol. VII, *Cahiers d'Art* © SPADEM 1980, Paris

***The Death of Marat,* 1934. Drawing on cardboard, 40 × 50 cm. This work was inspired by a famous painting by the French artist Jacques-Louis David (1748-1825).**

***Woman with a Dead Child,* 1937. Oil on canvas, 195 × 130 cm. One of a series of compositions which can be considered as "postscripts" to the great mural *Guernica*.**

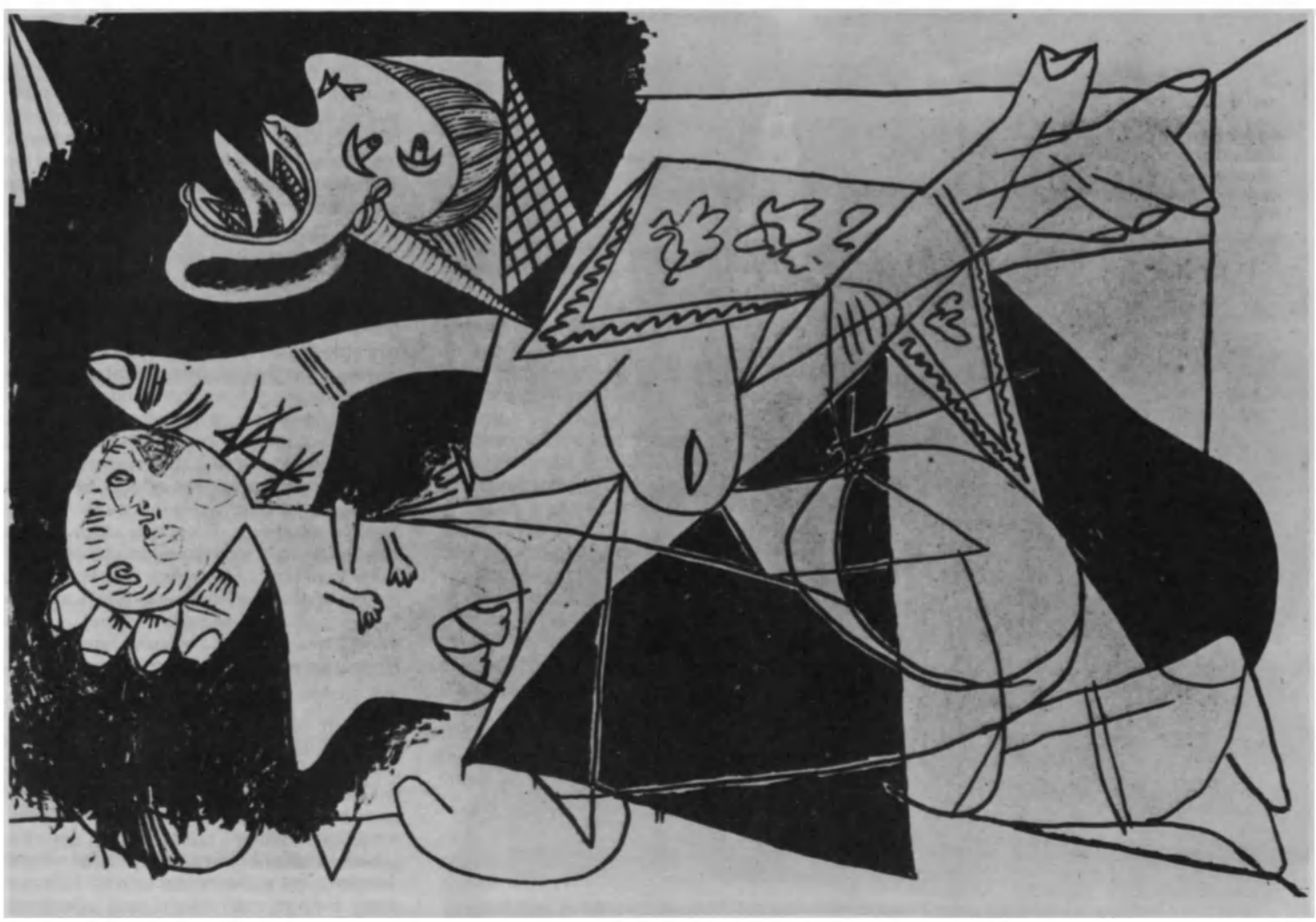


Photo Zervos vol. IX *Cahiers d'Art* © SPADEM 1980, Paris

Picasso the

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As a sculptor Picasso was an innovator who succeeded in transforming the most unlikely materials into masterpieces in which humour and inventiveness combine. Perhaps his most famous transformation was his juxtaposition of the saddle and handlebars from a derelict bicycle to form *Head of a Bull* (1943), opposite page.
In *Man Carrying a Sheep* (1944), bronze, 225 × 78 × 78 cm., (Museum of Modern Art, Philadelphia) Picasso returned to traditional methods. This vast sculpture on an ancient, archetypal theme, has been described as "a work of resistance to oppression", and seems to signify faith in man's ability to restore peace to the world.

by Julian Gallego

ONE of the outstanding sculptors of this century, the Spaniard Julio Gonzalez, once declared: "In my view, the mysterious side of Picasso's work—its nerve centre, as it were—is his sculpture".

There is, however, a general tendency to consider Picasso almost exclusively in terms of his painting and to regard his sculpture as a secondary activity, little more than a hobby. Yet taken in its entirety, his sculpture alone could well represent the full-time activity of a hard-working and inspired artist. If, by some misfortune, all his other works—paintings, drawings, prints and ceramics—were to disappear, his sculpture alone would suffice to situate Picasso at the very summit of the history of the art of this century.

It was only to be expected that certain Cubist painters, such as Laurens and Braque, should have produced some fine pieces of sculpture. Yet none of them even approached Picasso in quality or quantity of output. He once said to Julio Gonzalez: "All you need to do to produce sculpture is to carve up pictures. The colours are simply guides to different perspectives and sloping planes... Once you have cut up a picture you have only to follow the lines indicated by each colour and you are left with a piece of sculpture".

In retrospect this advice seems to apply to not a few of Picasso's works in both media. Indeed, there are grounds for thinking that despite the fact that he was one of the greatest painters of the modern era, Picasso had little regard for purely pictorial qualities. It was in this that he diverged most from his friend Matisse, whose conceptions he seemed at times on the point of sharing. Picasso's canvases sometimes seem more like a guide to painting than works composed with loving care. The effects he sought could perhaps be achieved more directly through sculpture. Especially since, in his sculptural work, Picasso was so far removed from academic orthodoxy, replacing the marble of Carrara which was totally alien to him with all kinds of odds and ends—sheet metal, wires, planks, stones, rags—which he daubed with paint as the fancy took him.

Cubism, with its "collages", and Dadaism, with its randomly assembled objects absurdly elevated to the status of art, opened up a boundless field of experience in which Picasso, as in many other fields, was one of the most indefatigable seekers. Although, when commenting on the pseudo-scientific pedantry of the technological painters, he said: "I do not seek, I find", he nevertheless spent his

sculptor

whole life seeking out and, with extraordinary genius, transforming junk into masterpieces.

Jean Cocteau called him "the king of the rag-pickers", and this was especially true of that happy period that started in 1943 with the *Bucranio,* or *Head of a Bull* (illustration this page), made out of a bicycle saddle and handlebars, which, when assembled, produced an overwhelming plastic effect.

But Picasso's attraction to sculpture goes much further back, to the beginning of the century. His *Seated Woman* dates from 1901, and this was followed immediately by the *Blind Man* and the *Picador*, during what is known, in his painting, as the Blue Period.

Somewhat later, during the Rose Period, came his bronze bust of *The Jester.* It is a fine, very pictural bust on which the light seems to glide like the strokes of a soft paintbrush, rather in the manner of a Rodin. The head of his mistress Fernande Olivier (illustration this page), produced in the same year, 1905, displays an exquisite sense of luminous values and, typical of his skill at reconciling opposites, enormous strength and determination.

Fernande was the muse of early Cubism and her fragmented features appear in both paintings and sculptures. The head, composed of small plane surfaces, which Picasso made of her in 1909 is the exact three-dimensional equivalent of the heads which he drew or painted. It is perhaps even more striking than the portraits because it offers us the reality of volume in space rather than its illusion on a plane surface.

This calls to mind the distinction that the Prussian critic and philosopher Johann von Herder drew between sculpture, the art of the real, and painting, the art of deception. What the sculptor shows us exists, we can touch it in our own space rather than see it only in the illusory space of the canvas. Picasso was always a "realist" in the sense in which the Russian sculptors Gabo and Pevsner used the term "realism" in their celebrated Manifesto of 1920, that is, as being something that is not a transposition or a copy of something else but that has an existence of its own and that did not exist before the artist created it. It should be noted that, ten years before the Manifesto appeared, Picasso had already sensed one of the principles it proclaimed—that of emphasizing hollow effects in sculpture as a means of expressing space.

During the period of "Synthetic Cubism" Picasso astonished the world with the abundance of his inventions, although some of these were little known because they were made of fragile, short-lived materials. The exhibition at the Grand Palais in Paris, in 1979, of the so-called Picasso Bequest (works made over to the French State by his heirs in payment of death duty) provided an opportunity to admire a large number of works made of materials such as cardboard, metal plate, wood, paper. Some of these works were tiny and were apparently preserved in packing-cases by the artist once the miracle of creation had taken place. The musical themes of the Cubist still-life oil paintings re-emerge with added force and intensity by being expressed in paltry materials. The most famous of these works, the *Glass of Absinth* (1914), seems to combine all the preoccupations of Futurism, Cubism and Dadaism. One of the last examples of that unprecedented series was the post-Cubist *Guitar* (1924), which is made of sheet metal.

During the Surrealist period, when Picasso collaborated with the group led by André Breton by designing the cover for the celebrated magazine "Minotaure", he produced several three-dimensional works which were even more revealing than his paintings, using unconventional materials such as the wire in the *Woman in a Garden* (1929), or the grains of sand combined with rope, canvas and so on, in compositions protected under glass, like the *Construction with Glove,* or the *Construction with Butterfly,* both dating from 1930, in which a real glove and a real butterfly were used.

The first *Crucifixion,* painted at Boisgeloup in 1930, marked the beginning of an expressionist phase which was to continue for several years, culminating in 1937 in the celebrated *Guernica*. During the same decade, Picasso produced the tranquil, classical illustrations for Ovid's *Metamorphoses,* for the publisher Albert Skira. In his sculptural work, the small wooden figurines, in the style of ancient votive offerings, and especially the magnificent women's heads, free-standing or in relief, with the curve of the nose projecting beak-like from the centre of the forehead, had much more in common with his engravings than with his paintings. Then, at a time of deep crisis, he began to produce his exquisite bronze statuettes; using leaves, shells and corrugated paper to make impressions in the clay from which they were cast, he succeeded, with these humble materials, in resurrecting an idyllic Greece of hamadryads and water nymphs.

The *Bucranio,* or *Head of a Bull,* (1943) marked the beginning of a very happy and prolific period of pictorial and sculptural output during which Picasso's optimism seems to have known no bounds.

***Head of a Woman (Fernande),* 1909. Bronze, 40.5 × 24 × 26 cm. This head of Fernande Olivier, Picasso's companion at the time it was made, is considered to be one of the finest examples of Cubist sculpture.**

Photos Réunion des Musées Nationaux, Paris © SPADEM 1980, Paris. Musée Picasso, Paris

But most astonishing of all was the way in which, like a conjuror, he assembled and transformed all kinds of discarded objects. Surveying a scrap heap or rubbish dump with his practised eye, Picasso picked out, for example, a toy car which would be transformed into a monkey's head. Inspired by his passionate desire to live his life afresh, any object was grist to his mill, giving rise to curious sculptures such as *Girl with the Skipping-rope, Woman with Baby Carriage* (illustration this page), *Pregnant Woman* and *Woman with an Apple*; this was his bid to make his art accessible to everybody. In 1943-44 he produced *Man with Sheep* (illustration page 38), his version of the *Moscophoros,* which has since adorned the main square of Vallauris in the south of France.

He produced a whole bestiary of domestic animals presided over by owls, both serious and comic, and among which the *She-goat,* made of palm-leaves and wicker, raises her peaceful horns. This more naturalistic, less intellectualized art was symptomatic of a world-wide tendency in the post-war years which was shortly to be swamped by the impenetrable new wave of triumphant abstract art.

Picasso was never to be an abstract painter. But his figures of women of the 1950s, with their large flat surfaces, the monumental head of *Sylvette,* in black and white sheet metal, now admirably set in a garden of New York University, and, even more, the "weathervane" women and dolls, *The Bathers* of 1956, and the gigantic plate-steel figures of the following decade all suggest that Picasso was weary of facile art, the art of playfulness and popular rejoicing, and was retreating into attitudes harking back to the Cubism of almost half a century earlier.

This general survey of Pablo Picasso's career as a sculptor leads to the conclusion that it was as astonishing and as pregnant with discoveries as his career as a painter. In his latter years he produced hardly ~~any~~ sculpture, which is a much more demanding art physically than the drawing and engraving on which he concentrated most of his efforts.

It is easy to distinguish a number of constants in this varied panorama. "Art that bores people is good for the wastepaper basket", wrote Jean Dubuffet. Picasso was never a bore because he himself was never bored. His sculpture always has an uninhibited, improvised air, far removed from the academic solemnity in which that art form is so often shrouded. Picasso astonishes us with his miraculous resuscitations of discarded objects, his metamorphosis of the obsolete and his re-invention of the everyday. Despite the much-noted borrowings from Negro sculpture, it is the dominant classical trait, the Mediterranean spirit that constantly surfaces in his sculptural figures, female figures for the most part, which Picasso shapes, twists and breaks down, the better to hold them in his grasp. ■

JULIAN GALLEGO, *Spanish art historian, is a professor at the university of Madrid. Among his many published works are* Visión y Símbolos en la Pintura Espanola del Siglo de Oro *("Vision and Symbols in Spanish Painting of the Golden Century"),* Pintura Contemporánea *("Contemporary Painting"), and studies on Velázquez, Goya and Zurbarán. This article is an edited and abridged version of a hitherto umpublished paper presented to the Congress on Picasso held at Santander (Spain) last summer.*

Photo Robert Capa © Magnum, Paris

Photo Réunion des Musées Nationaux, Paris © SPADEM 1980, Paris. Musée Picasso, Paris

Above, Picasso with Françoise Gilot and their son Claude on the beach on the Côte d'Azur in 1950, an occasion that may have inspired, right, *Woman with Baby Carriage* (1950, bronze, 203 × 145 × 61 cm). Elements that went into its construction include the remains of a strainer (one of the wheels), old pottery handles (the child's legs and arms), an earthenware vase (the child's hat and head) and a chimney-pipe from a stove (the woman's skirt).

The mythical world of Picasso

by A. Cirici Pellicer

THE bull plays a prominent role in Mediterranean mythology. Divine bulls are depicted in the frescoes of Minoan Crete and in ancient Majorcan bronzes, and the bull's special place is still perpetuated in the *corrida* of Andalusia. This mythology was often used by Picasso, who saw in the bullfight the symbolism of a basic duality. The bull is brute force. The horse disembowelled by its horns is innocence.

At the height of the Spanish Civil War, horrified by the destruction of the Basque town of Guernica by the Nazi airforce on Franco's orders, Picasso took this theme as the central idea for his great mural *Guernica* (illustration page 16). The conception of this painting was based on the themes which he had already handled in his bullfighting etchings.

The dynamism of the work, like its theme, is in line with the classical tradition as represented by the subject of *The Rape of the Sabine Women*, a conventional exercise which enabled painters and sculptors to tackle the problems of violence, the physical victory of brute force, and the ethics and aesthetics of innocence.

The idea of associating brutality with large animals was as traditional as that of taking female figures as the incarnation of the victims, endowed with the positive forces of virtue and beauty. The bull and the horse epitomize the great drama of violence, while woman plays a humanizing role: the woman who cries out and the woman who bears her dead child in her arms; the woman calling for action and the woman in agony.

Bullfighting and *The Rape of the Sabine Women*, the two main vibrant themes of *Guernica,* were returned to many times by Picasso, in his paintings and to an even greater extent in his prolific output of graphic work. There is a magnificent precedent for the mythology of *Guernica* in the *Minotauromachy*, the etching which he made in 1935 and in which a huge and sombre Minotaur, half-man, half-bull, has just disembowelled a horse which, as the victim, is identified with femininity and whose entrails form the beautiful body of a woman.

Interior of the "Temple of Peace" at Vallauris in the South of France, showing *War* (left) and *Peace* (right), the two vast murals (each 470 cm. by 1,020 cm.) painted in 1952.

Photo © Edward Quinn, Nice, taken from *Picasso de Draeger*, Draeger publishers, Paris, 1974

Photo Giraudon © SPADEM 1980, Paris, Musée Picasso, Antibes

***Joie de Vivre,* also called *Pastorale,* 1946. Oil on fibro-cement, 120 × 250 cm.**

Joie de Vivre

In 1946, the Spanish Civil War and the Second World War at an end, Picasso painted another major mural, *Joie de Vivre* (illustration this page), at Antibes in the south of France. The work, a kind of counterpoise to *Guernica*, was painted after Picasso had proposed to the municipality of Antibes that he should fill all the space in the old Grimaldi Palace there, turning it into a museum of his work. This was his way of paying tribute to a town that had been founded by the Greeks, and to all that it stood for as a symbol of the Mediterranean.

The painting is a complete contrast with *Guernica*. Whereas in *Guernica* all is violence, in *Joie de Vivre* all is peace. The blacks and greys have given way to the purest and softest tones of blue. The exaggerated, relentless movement is superseded by a sense of calm expressed by the counterpoint of vertical lines with the horizontal line of the sea. If *Guernica* can be compared to the *Rape of the Sabine Women,* then *Joie de Vivre* can be compared to Botticelli's *Birth of Venus*. A splendid female nude is the centrepiece in both paintings. In both cases the sea forms the background. The same two groups fill each side of the two pictures.

These paintings represent the two extremes of a single vision of reality. In *Guernica* we have the condemnation of Evil, which is identified with brute force, while in *Joie de Vivre* we have a hymn to Good, which is identified with the sensual pleasure of beautiful bodies, music, dancing and the pleasant climate of the Mediterranean. It is a hymn to freedom.

The identification of the Mediterranean with freedom is a recurrent theme in Picasso's work. The Spanish writer Eugenio d'Ors went so far as to assert that the artist's true homeland was the Mediterranean. I once heard him say that the peoples of Andalusia, Catalonia and Provence were all made of the same stuff because they were "Mediterranean", and, he added, "Madrid and Paris will never understand us". In this bipolarity, Madrid and Paris clearly epitomized power, regimentation, the law and the force of coercion, while Andalusia, Catalonia and Provence represented life on the fringe of society, as well as defiance and even, if necessary, deceit, when there was any question of breaking free of constraints and living life to the full.

War and *Peace*

Unfortunately, the war that ended in 1945 was not the last, and the sky of *Joie de Vivre* did not remain cloudless for long. In 1951 and 1952 Picasso produced several paintings which expressed his reaction to the Korean War.

His *Massacre in Korea* of 1951 is another monumental historical frieze. This time, the figures are divided into two camps, but not into two balanced camps as in Velázquez' *Surrender of Breda,* nor into two unbalanced camps as in Goya's *The Third of May 1808*, but simply into two, totally separate, camps treated in a way which perhaps no one had used since Giotto. The Manichean dichotomy is highly typical of Picasso. On one side the shapes are organic, on the other they are mechanical. Soft contours confront hard, stabbing forms; smooth, rounded shapes confront rigid lines; realistic figures confront monsters.

This dichotomy is fully expressed in the two panels Picasso painted in 1952 to decorate a chapel at Vallauris. One depicts war, the other peace. They are over ten metres long, bigger even than *Guernica*. *War* is a monstrosity where all is confusion. The fact that the wheels of the large cart are square is symptomatic. The horses are not the limp, broken-down hacks of the *Tauromachies*. Their hooves are inordinately heavy. The warriors are wildly gesticulating silhouettes. The atmosphere is one of desolation.

Picasso frequently identifies the male with mindless violence, and here it is noteworthy that male figures predominate in the personification of Evil. By contrast, the vision of peace focuses on femininity and childhood, the two concepts idealized by the artist, who is unfailingly loyal to the value he sets on innocence and his predisposition in favour of the victim.

There is also a horse, but whereas the horse is the victim of the *Tauromachy,* here it has been reprieved and is a winged Pegasus escaping from ill-fate. A fiery sun, shaped like a child's kite and decorated with ears of corn, presides over the scene, in which the moon is also seen as a kite. There are vines with clusters of grapes and an orange tree loaded with oranges, but above all there are women and children—women who are dancing and children who are running or playing the flute. One child is amusing himself by harnessing Pegasus to a plough, while the women are tending the children or are cooking or writing.

The lines and splashes of colour in *War* are graceless, hard, angular and weak, whereas those in *Peace* display a delicate sophistication, reaching the very limits of the impossible foreshortening effects that are so dear to Picasso and are the spearhead of his pleasure in playing the game of creation.

The *Meninas*

In my view, the cycle of Picasso's main mythological themes comes to a close with the series of glosses which he painted in the late 1950s on Velázquez' celebrated work *Las Meninas* ("the little ladies-in-waiting") (photo 1 overleaf). These are possibly the most revealing of all his mythological compositions, and by comparing them with Velázquez' painting, noting the colours Picasso uses, and the way he increases or reduces the size of Velázquez' figures, we can form a precise idea of his system of values and learn which values he regards as positive and which as negative (see overleaf).

From the colours Picasso employs we can immediately grasp his fundamental position. "Heavenly" colours such as the yellow of the sun and the bright blue of the sky he uses exclusively for the innocent figures: for the young princess who is the main subject of Velázquez' painting and who, in spite of

her rank, is still too small to be caught up in her family's system of aggression; for the monstrous dwarf María Bárbola (second from right in Velázquez' painting), who is innocent because she does not possess all her mental faculties; and for the smaller dwarf Pertusato (far right in Velázquez' painting), who is a harmless and childlike buffoon. The other figures are either gloomy apparitions in black or grey, or are painted in colours (red for fire and green for poison) traditionally associated with demons in Iberian folklore.

In one version he uses only greyish tones because, as in *Guernica*, he wishes to concentrate on showing us, without the interference of colour, the sheer force of draughtsmanship and the values of light and shadow.

There are even more striking lessons to be learnt when we turn away from the colours Picasso uses, so different from the golden tones that suffuse Velázquez' original painting, to examine the linear composition of his *Meninas*. The most significant feature here is the greatly increased size of the figure of the painter, who in Picasso's paintings appears as a giant whose head almost touches the ceiling, making all the other figures look small. In one of Picasso's versions (photo 2 on next page) the painter is shown with an enormous cross of St. James on his chest, a cruel satire on the vanity of Velázquez, who painted the cross on himself to symbolize the fact that he was a member of the nobility although in point of fact he was not. The enormous hooks in the ceiling, like those used in butchers' shops for hanging sides of beef, constitute another striking feature of the same work. Similar hooks appear in Velázquez' picture, but they are scarcely noticeable in the shadow and were presumably used for hanging lamps. Their increased size in Picasso's painting makes the room look like a torture chamber.

Picasso creates a tragic atmosphere in which the scene depicted by Velázquez in Madrid's Alcazar Palace is transformed so as to convey the sinister nature of absolutism—the two figures in the background, for example, are made to resemble upended coffins. The shapes of the main figures are highly significant and Picasso returns to them in each of the variations. A round-shaped face is associated with goodness and innocence. It is the shape of the sun and the ball used in games. It has no sharp edges; it is agreeable; it is feminine.

The princess and the two dwarfs all have round faces. In contrast, Picasso depicts the two obsequiously flattering ladies-in-waiting who flank the princess, with sharp, angular features and pointed heads. These ladies-in-waiting, Isabel de Velasco (offering water to the princess) and María Agustino Sarmiento (kneeling) are made to appear antipathetic and distinctly aggressive.

The contrast between the round faces of the good people, painted in yellows or sky-blue, and the sharp faces, the reds and greens, of the evil-doers, is a feature common to all the variations.

One painting in the *Meninas* series is particularly revealing (see photo 3 overleaf). It shows María Bárbola flanked by two figures. Its composition closely resembles the central part of the Velázquez painting (in which the young princess is seen standing between the two maids-of-honour), and yet the foot of the figure at right, above the dog, is that of Pertusato. The central figure can thus be identified as María Bárbola, whom Picasso has substituted for the princess. The face of the figure at the left, Isabel de Velasco, is turned in a different direction from that in the Velázquez painting: she is shown adopting the same servile attitude to the idiot child as she does to the princess in the original painting. Picasso thus expresses his egalitarian idea that value is measured in terms of goodness or innocence. This is why he equates the princess with an idiot child. In so doing he also underlines the stupidity of the courtier who is ready to turn in any direction if advantage can be gained from making a bow or a curtsey.

The *Meninas* series is also interesting because it includes a number of pictures illustrating views from "La Californie", Picasso's *Art Nouveau* villa at Cannes, whose balconies offer superb vistas of the Mediterranean. Flocks of doves, the symbol of peace which Picasso used so often, flit across the blue sea and sky. This sea and this sky, so open and luminous, represent liberty; they are the diametrical opposite of the blacks, greys, and other sinister tones used to depict the world of absolutism. This helps us to grasp the full mythological meaning of the *Meninas* series. Absolutism is seen to stand for stupidity, confinement, cruelty and servility and, at the very extreme, diabolical aggressiveness. Freedom, on the other hand, is synonymous with responsiveness, happiness and spontaneous vitality, and is the handmaiden of peace. ■

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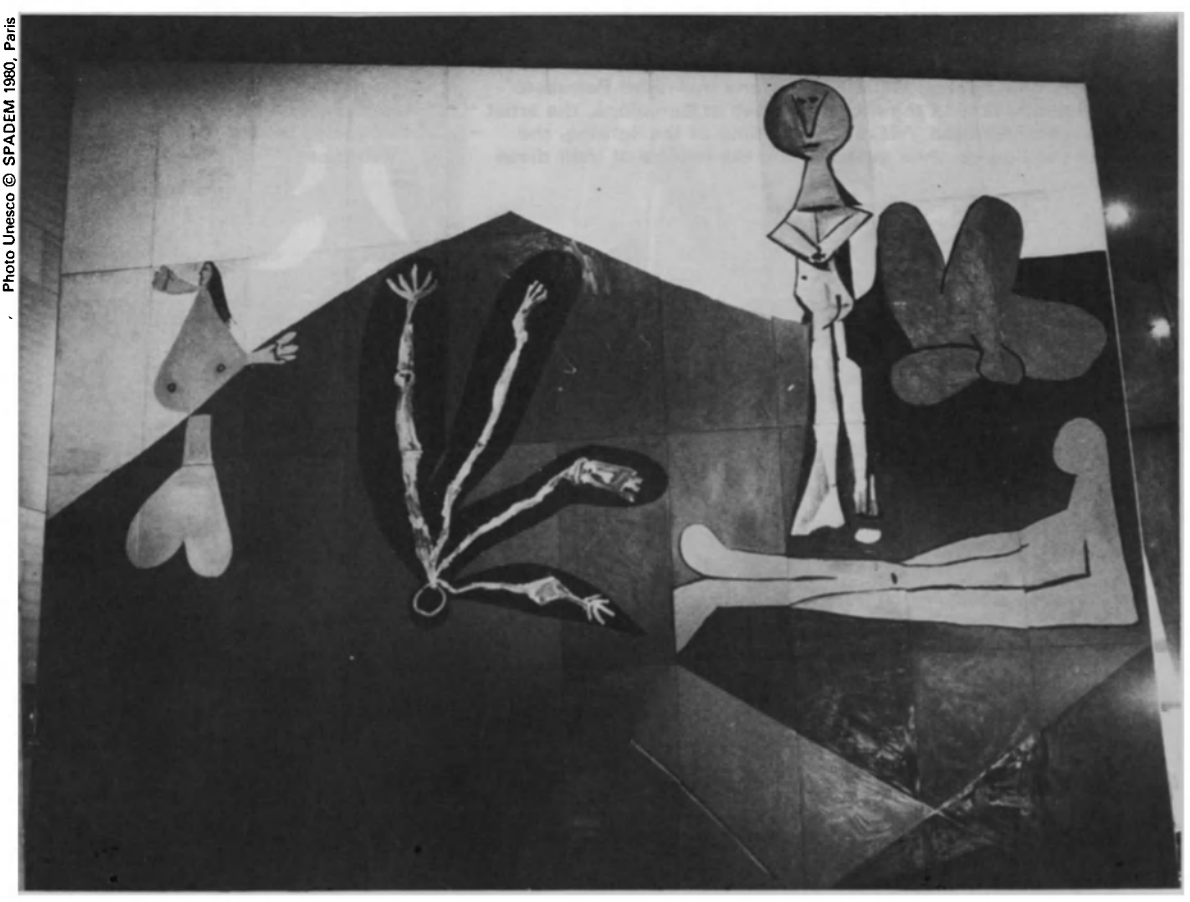
Photo Unesco © SPADEM 1980, Paris



A gigantic, 80-square-metre mural (right) was Picasso's contribution to the decoration of Unesco's Paris headquarters buildings, inaugurated in 1958. The theme, the fall of Icarus with a beach and bathers, has been seen as symbolizing the struggle of the mind's living forces against evil.

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Photo ©Giraudon, Paris

Photos Giraudon © SPADEM 1980 Paris Musee Picasso Barcelona

Variations on a theme of Velázquez

In mid-August 1957, Picasso embarked on a concentrated period of work during which he painted over 40 variations on *Las Meninas* ("the little ladies-in-waiting"), a masterpiece by Velázquez which he had admired since his early teens. Like his great Spanish predecessor he was fascinated by the interplay between art and reality, and *Las Meninas,* a look "behind-the-scenes" during the creation of a painting, poses a problem which had always intrigued him, the relationship between the artist, the model and the spectator.

In the painting by Velázquez (1), the artist is seen at work on a portrait of the Spanish king and queen. He is looking out from beside his easel towards his sitters, whose image appears in a small mirror in the background. In foreground are the little princess Margarita María and her servants who have intruded into the studio. The princess is shown between two ladies-in-waiting, María Agustina Sarmiento, kneeling, and Isabel de Velasco. Next to Isabel are two dwarfs, María Bárbola and (far right) Pertusato.

In his variations, now in the Museo Picasso at Barcelona, the artist ingeniously transformed Velázquez' handling of the lighting, the placing of the figures, their gestures and the texture of their dress (see article beginning page 41). Illustrations show: (2) the large painting with which the series began (17 August 1957); (4 and 5) each depicting the little princess, are two of the small studies Picasso produced during the following month when he was concentrating mainly on single figures or groups (3). Painting shown in colour (right hand page, above) is another analysis of the entire Velázquez work. The world of the *Meninas* is prefigured in *Studio at Cannes* (30 March 1956) reproduced in colour opposite. The painting, one of a series which Picasso referred to as "interior landscapes", shows his studio in his villa "La Californie" near Cannes. This sombre view of a studio "unpopulated by anything but his art and furniture", including a blank canvas, is one of several from the 1950s when as the Picasso scholar Robert Rosenblum has pointed out, "his work often begins to convey the hermetic character of a life circumscribed by the immediate facts of domesticity on the French Riviera and the distant memories of his own art and that of the old masters". To a visitor who saw a later version of this interior and remarked how Spanish were its harmonies of tans, blacks, browns and whites, Picasso replied: "Velázquez!"

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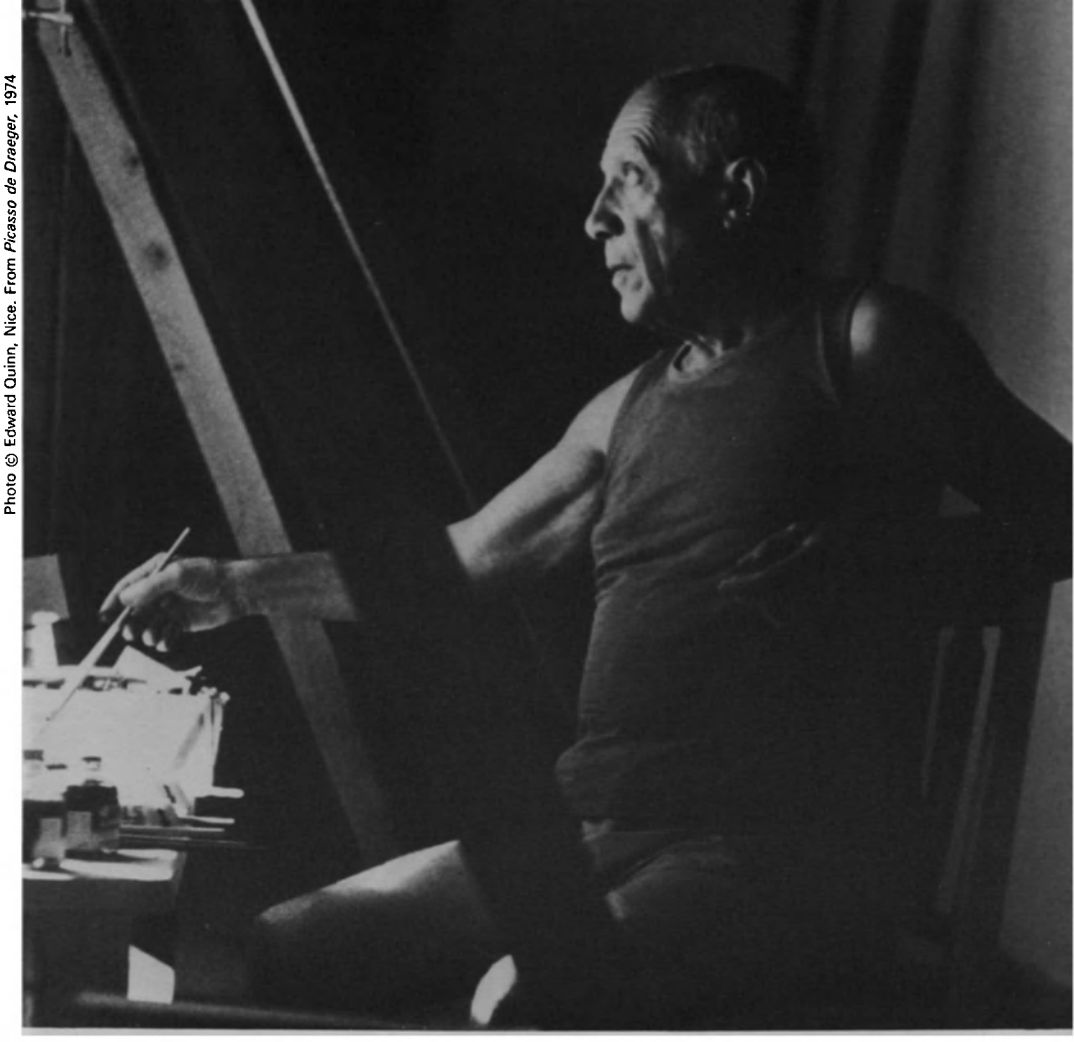

Photo © Edward Quinn, Nice. From *Picasso de Draeger*, 1974

Picasso during the making of the film "The Picasso Mystery".

The artist and his models

A mercurial, unceasing analysis of the human face

by Dominique Bozo

WE shall never finish discussing Picasso and his universe, for his work does not fit in with any reassuring and convincing definition. The great stream which surged through our century, swollen by all it had gathered and assimilated from the art of the past and the new art then developing, remains something of a mystery to the "general public", art-lovers and historians alike: all the answers to their questioning seem inadequate and incomplete.

This is true of all modern art. But with Picasso the challenge is greater. Understanding of his work is increasing, as countless studies make it more widely known. And laymen are becoming more familiar with an art which they find fascinating, but experience as a kind of violent, barbarian aggression punctuated by periods of calm and, thus, all the more difficult to assimilate.

The real question one must ask therefore is why the Picasso myth should bear the brunt of the public's reticence about modern art in general? Why should Picasso be considered the scapegoat of modern art when the work of Braque, Matisse, Mondrian and the abstract painters, to mention only these, gives equal cause for questioning and criticism?

The answer is to be found not only in Picasso's exceptionally long life: his work, rooted in the late nineteenth century, spans nearly a hundred years, almost to the end of the twentieth century. Neither can it be found in the continuous calling in question of his painting, his apparent contradictions and his successive and complete changes in genre, or his fluctuations between classicism and revolution. Again, it cannot be attributed to the fact that Picasso is the only artist of this century who introduced history as well as his autobiography into his

Colour page

These two canvases, *Still Life with the Skull of a Bull* (130×97 cm.) and *Aubade* (195×265 cm.) were both painted in 1942 during the four-year period, "characterized by unity of location and atmosphere", when Picasso was practically immobilized in Nazi-occupied Paris. In spite of the scarcity of materials his output of paintings remained prodigious. Many of them evoke what the British art critic John Berger has described as "the experience of defeat, occupation and a terrible vision of evil which was in no sense metaphysical but there in the streets in its jackboots and with its swastika". The *Still Life* also echoes a cry of personal mourning; it is dated 5 April, a week after Picasso had learned of the death of his old friend the sculptor Julio Gonzalez. Of *Aubade*, also steeped in the forbidding gloom of wartime, Berger writes: "The subject ... may seem unremarkable: a woman on a bed and another woman sitting on a chair, holding a mandolin which she is not playing. Yet in the relationship between these two women and the furniture and the room that closes in around them, without a window or a door, there is all the claustrophobia of the curfew and a city without freedom".

Photo Giraudon © SPADEM 1980, Paris Centre National d'Art et de Culture Georges Pompidou, Paris Photo Giraudon © SPADEM 1980, Paris Nordrhein - Westfalen Collection, Düsseldorf

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***Weeping Woman,* 1937, Oil on canvas, 60 × 49 cm.**

work and borrowed to such an extent from the legacy of universal art.

There is something deeper which goes beyond facile acceptance of the myth Picasso himself helped to create. "Rejection" seems to stem from a simplistic view of the iconoclastic relationship the painter was said to have maintained with the models—I mean the human face—he questioned ceaselessly throughout his career, particularly during his most prolific period in the 1930s and 1940s.

For most critics, Picasso remains the great destroyer of the face. Abstract painters were content with ignoring it completely; Picasso attacked it directly—not merely the image of the classical ideal defined by Renaissance artists. Those who reject his painting do so less because he deformed nature, objects and man himself, than because he dared to disfigure and mutilate the image of woman. I am sure that most people looking at one of the portraits he painted in the 1930s refer unconsciously to the standards implicit in the classical virgins of Raphael or Bellini. Picasso's detractors as well as those who worship his early works such as the acrobats of the "Blue" and "Rose" periods, or who admire his realistic portraits of his wife Olga and his son Paulo, find it even harder to understand how so great a talent could have given birth to such "evil".

His Cubist paintings are considered less disturbing, for the face counts for little in these compositions which most people find difficult to interpret and many regard as a closed book. Indeed it is not easy to identify or recognize forms in the flat, "analytical" jigsaw puzzles of symbols. But though the subject-matter often vanishes in a quasi-abstract structure painted in monochrome tones, there is never "disfigurement" in the proper sense of the word.

After 1917 and up to 1926, Picasso reverted to realism in the classical tradition. Most of the work he produced during this period is "reassuring", even when he takes pleasure in contrasting huge classical figures—as in *Three Women at the Spring*—with the Cubist figures of *Three Musicians* (illustrations page 26). These geometrical men, articulated like pieces of machinery, are portrayed in a theatre setting which gives them a metaphysical, almost immaterial quality; they belong to the realm of dreams and the mind; nothing in them is aggressive.

But with the first pictures of bathers, also painted during the 1920s, one again experiences a feeling of uncertainty and unease. The giant Venuses—born of the tradition of Ingres' drawing—who are seen running on the beach, athletically muscular and energetic, full of pure air and propelled and deformed by physical effort, are somehow too free and rather terrifying. Perhaps it is the realism of the setting that makes them monstrous—the fact that they are depicted in an everyday, down-to-earth world. Their counterparts are to be seen in the Vollard suite of etchings devoted to the "Sculptor and his model".

In the mid-1930s Picasso again established a dialogue in his work between tenderness and terror, using a technique of explosive colour and arabesque design. It was these pictures which earned him a reputation as a "disfigurer", violently aggressive rather than savage in the manner of his earlier *Demoiselles d'Avignon* (illustration page 8). Distortion here is in the Cubist tradition—i.e. it results partly from an intellectual "destructuring" of the model in order to achieve formal, psychological and synthetic expression of what, for the painter, is visible or invisible, known or discernible. What disturbs in these pictures is the violent realism which remains after this process has taken place: one can almost perceive an identifiable portrait, reconstituted, magnified and given fresh unity.

Michel Leiris expressed this clearly as early as 1930: "For [Picasso]", he wrote, "the object is not to recreate reality just for the sake of the exercise; an infinitely more important aim is to express all the possibilities and ramifications of reality in order to get a little closer to it, and truly touch it."

In order to express "all possibilities", the artist needed absolute freedom. This is how Picasso himself described his work to the publisher Tériade: "Time and again, just as I was about to add some blue, I found I had none. So I put in some red instead. So much for the vanity of things of the mind." And when he says, "I don't seek, I find", he describes better than any learned treatise or analysis the extraordinary freedom with which he conducted his experiments. For every work involved change or manipulation of some kind.

When one looks through collections of art reproductions, it is surprising to find the portraits of Marie-Thérèse (cover) and Dora Maar (page 28) along with such familiar works as Byzantine ikons, Cranach's Venuses and paintings by Frans Hals or Velázquez. The two portraits stand out as

powerful, self-contained expressions of the art of our century. All the elements of Western culture are represented there, from Ingres' arabesques to the free colour of Van Gogh.

Tenderness, elegance and stateliness surge from the portrait of Dora Maar. The eyes dominate the picture from side-view and full-face, for both are seen at the same time, and this adds a mobile, hieratic quality to the expression. The colour of the eyes—one red, the other green—testifies to the artist's complete freedom of invention. It contrasts with the three-quarter stance of models in classical paintings, yet at the same time the elegance of attitude recalls the great portraits of universal painting. Classicism combines with the most avant-garde modernism. And this freedom of expression and inventiveness gives Picasso's art a timeless, permanent quality.

The same freedom of line and play colour can be observed in the portrait (see cover) of Marie-Thérèse. In this second formulation of absolute beauty, the artist remains faithful to the model—though one would never suspect it without comparing picture and photograph. At the same time, Picasso gives full reign to his inventiveness, painting yellow lips and nails, one pink eye, one blue, and green hair. One is reminded of Van Gogh and at the same time of Ingres' portraits of *La Comtesse d'Haussonville* and *Madame Moitessier*. Where Ingres used a looking-glass to reveal the hidden profile of his model, Picasso resorts to a synthesis of lines, depicting a head with a full-face expression in a three-quarter position. The fingers are distorted as in Ingres' paintings, and there is a similar play of hands, the fingers with their coloured nails branching out to form a bouquet.

It would take a lot of time and space to compare these portraits with the great masterpieces produced by Western classic art since the Renaissance. Yet such a study would show that Picasso had assimilated all the permanent plastic features of classical art and incorporated them into his painting in successive waves. This led to the development of new formal concepts —which are in fact new ways of expressing reality—capable of expressing psychological truth in which humour, sadness and a zest for life mingle.

Why then did Picasso paint his "weeping women" of 1937, those hysterical, terribly mutilated, deformed and grief-stricken figures, who claw at their own faces or feverishly grasp their handkerchiefs? Probably because there were women who cried in Picasso's own surroundings, as there are everywhere. Such figures are born in the drama of war, and Picasso felt he must express the horrors of the Spanish Civil War and, in a premonitory vision, the horrors of the greater war to come.

These crying figures do not only symbolize the tragedy of Spain. However identifiable they may be, they are not meant to portray a particular or individual woman, but reflect the grief and suffering of the whole human race. Portraits painted during this period show an evolution in Picasso's work from the expression of individual sorrow and pain to that of universal suffering and death. One has only to compare the crying figure of Dora painted in 1937 and the emaciated, disfigured face of the 1939 portrait, in which the image is duplicated as by an optical effect, one part of it appearing to be detached from the portrait while it examines the other, grief-stricken face.

Photo © SPADEM 1980, Paris. Stephen Hahn Collection, New York

Portrait of Dora Maar, 1942. **Oil on panel, 92×73 cm.**

"I never painted war", Picasso said, "but war is certainly present in my work". This makes it easier to understand why the symbolism of suffering is most poignantly expressed in the face of the most cherished being. Reality for the artist meant the everyday universe, and a threat from any quarter was directed first and foremost against the loved one who shared his daily life. Above all, his model, with whom he maintained a permanent dialogue and whom he ceaselessly questioned.

Of course, there are other examples of such psychological motivation in Picasso's work. It is understandable that a classical artist conscious of his responsibility both as an individual and to contemporary society should strive to express in his painting the horror he sees reflected in the human face, or in inanimate objects—a skull, a hunk of bread, a candle and jug—those still-lifes of war which proclaim the drama being enacted and the ordeals to come.

But Picasso's painting is that of a humanist who counterbalances every reaction with its opposite. By this, I mean that he had faith in man, and during the darkest hours of the Second World War, his prewar pessimism gave way to a more positive approach. The year 1942 marked a return to his great naturalistic figures, with *Man Carrying a Sheep* (see illustration on page 38). In this sculpture, as in the portraits of Dora painted during the same period, twentieth century humanism is expressed with immense force and feeling. One portrait in particular—a stern, stately figure whose sombre,

meditative face stands out against a background partly blue and partly black—strikingly evokes the transition from darkness to light.

Such works are landmarks in helping to understand Picasso's approach. They enable one to view his creation as a series of alternating styles and forms of expression, sudden projections into the future, avant-garde experiments, and reflections and reversions.

Like Titian, he remained active as a painter and creator to the end of his life, forever examining and analysing his own face. This can be seen in the self-portraits he drew in pencil, where the features progressively change, gradually taking on the expression of death. *Seated Man Wearing a Hat* (see back cover), most probably a self-portrait, contains in brief the major themes of Picasso's painting. The old man seated in an armchair, like a broken manikin disappearing beneath the paint, conjures up the *Harlequin* of 1909 as well as the memory of the crippled Renoir as Picasso himself depicted him in 1919. It also contains an allusion to Matisse, whom Picasso evokes with the Romanian blouse motif, and Van Gogh with a straw hat. It epitomizes the tragedy of the painter and painting expressed not in the staid, academic strokes of an old man's brush, but with all the vigour and freedom of a young artist who has assimilated the experience of his contemporaries and is confident that the work he is abandoning is as alive and strong today as it was at the start of his career. ■

DOMINIQUE BOZO, *of France, formerly curator of the* Musée National d'Art Moderne, *Paris, is at present curator of the* Musée Picasso *which is to be opened in 1983. The new museum will house a vast collection of the great Spanish artist's work (paintings. sculptures,* papiers collès, *sketchbooks and ceramics) as well as works by other artists (Cézanne, Matisse, Renoir, Douanier-Rousseau) from his private collection, handed over by his heirs to the Musées de France. The new museum will be housed in an historic 17th century building, the* Hôtel Salé.

***Portrait of Renoir,* 1919. Charcoal and pencil drawing, 61.2 × 49.1 cm. Towards the end of his life Picasso painted *Seated Man Wearing a Hat* (see back cover), which, if not a self-portrait in the strict sense, is the image of Picasso himself. It clearly harks back to this drawing, made from a photograph fifty-two years earlier, of the great French painter Auguste Renoir in the year of his death when his fingers were so paralyzed that he worked with his brushes tied to his hand. After half a century the wheel had turned full circle ; in *Seated Man Wearing a Hat* Picasso was bidding farewell to his art and to life.**

Photo Giraudon © SPADEM 1980, Paris. Musée Picasso, Paris

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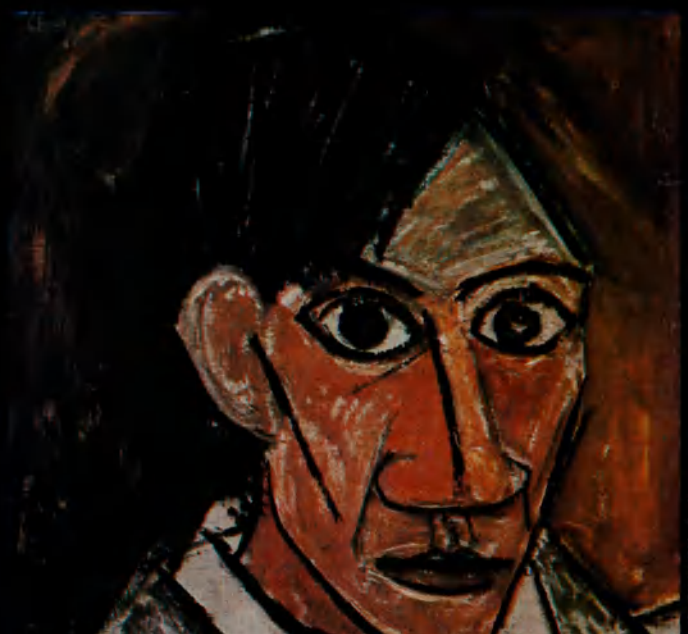

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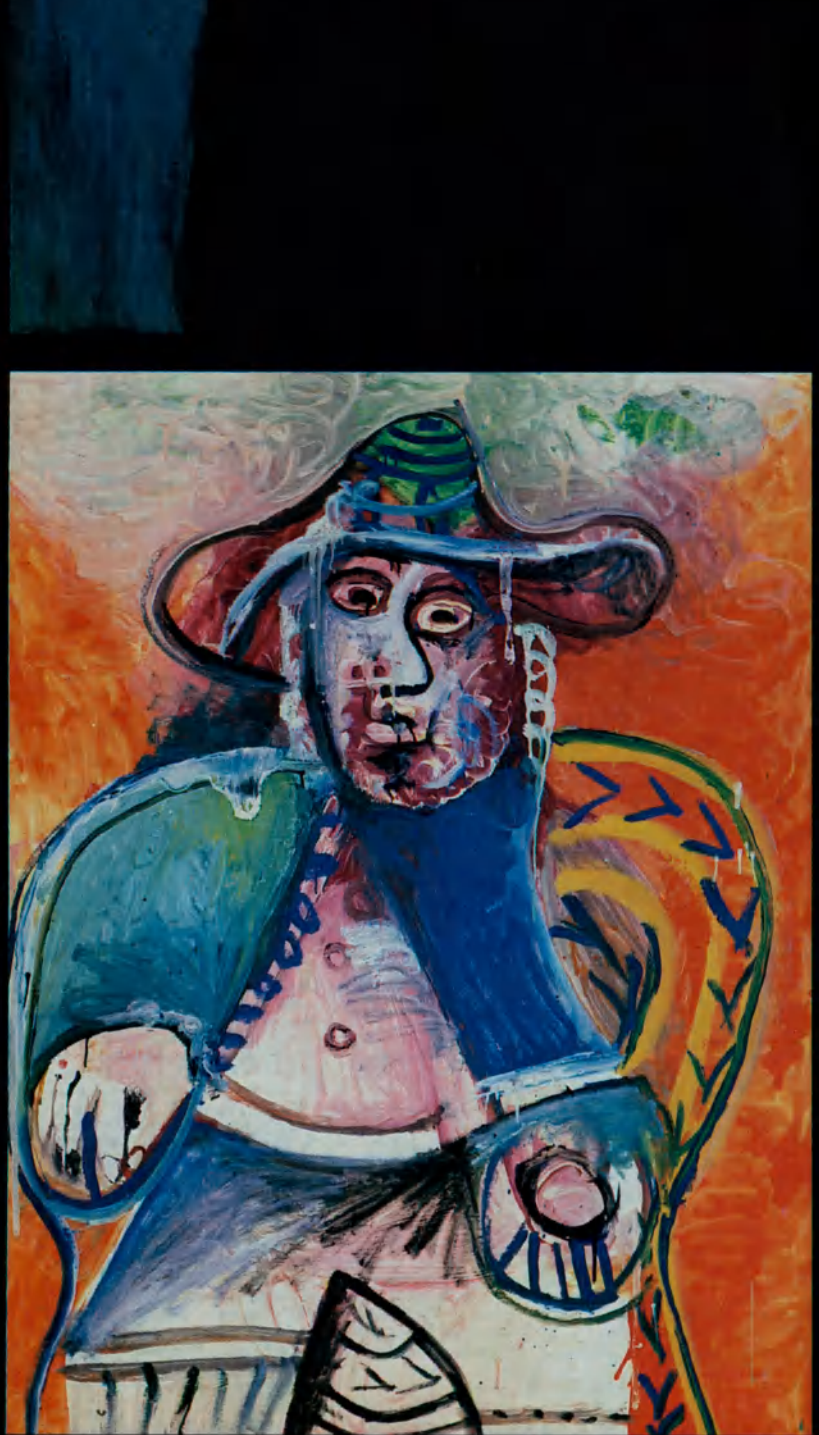

Portraits of the artist

Picasso produced scores of self-portraits in the course of his long existence, ranging from youthful sketches to canvases painted in very old age. Each phase in his life and work yielded its own distinctive image of the artist. Portraits shown here are from three different periods in his development. Top left, a Self-Portrait *painted in 1901. It depicts Picasso aged twenty at the beginning of his "Blue Period", and is marked by the influence of the painters he admired as a young man, notably Toulouse-Lautrec and Van Gogh.* Self-Portrait, *above, dates from the spring of 1907, around the time when Picasso was working on his painting* Les Demoiselles d'Avignon, *a landmark of twentieth-century art. The resemblance between this depiction of the artist and the figures in* Les Demoiselles *is striking. Left,* Seated Man Wearing a Hat, *an oil painting completed in November 1971 when Picasso was over ninety, is from the last stage in his prolific career.*